

2023
HAYDN

Thematisches Verzeichnis
der
sämtlichen Kompositionen
von
Joseph Haydn

RAMANSON

40.2



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Quellen-Kataloge zur Musikgeschichte

Quellen-Kataloge zur Musikgeschichte
Herausgegeben von Richard Schaal

2

Heinrichshofen's Verlag · Wilhelmshaven

Thematisches Verzeichnis
der
sämtlichen Kompositionen
von
Joseph Haydn

zusammengestellt
von Alois Fuchs 1839

Faksimile-Nachdruck
Herausgegeben von Richard Schaal

Heinrichshofen's Verlag · Wilhelmshaven

Einleitung des Herausgebers

Die geschichtliche Gestalt des Wiener Musikforschers Alois Fuchs (1799 – 1853) ist in ihrer umfassenden Bedeutung der Nachwelt erst in jüngster Zeit überliefert worden¹⁾. In Fachkreisen zählte zwar schon im 19. Jahrhundert die wertvolle Musiksammlung des Forschers zu den bemerkenswertesten ihrer Art, und nicht zuletzt die Mozart- und Haydn-Forschung hatten ihren Teil dazu beigetragen, den Namen des Sammlers einer breiteren, musikinteressierten Öffentlichkeit vertrauter zu machen. Für eine gerechte Beurteilung der weit ausgreifenden Tätigkeit des Gelehrten bieten jedoch die in der Staatsbibliothek Berlin und im Stift Göttweig nachweisbaren Bestände der ehemaligen Sammlung – ein kleiner Teil gelangte in andere Hände – nicht die einzige Grundlage. Im Zuge ausführlicher Untersuchungen über die Arbeit des rastlosen Quellenforschers zeigte sich, daß Fuchs eine hoch entwickelte Vermittler- und Gutachtertätigkeit ausübte. Zahlreiche, über die ganze Welt verstreute Musikerhandschriften wurden von Fuchs für einen großen Abnehmerkreis beschafft bzw. mit Echtheitsbestätigungen versehen. Eine geschichtliche Einordnung des Wiener Forschers setzt also die Berücksichtigung der sich gegenseitig anregenden Tätigkeiten voraus. Vielgestaltig waren die Hilfsmittel, derer sich Fuchs zur Bewältigung seiner umfassenden quellenkritischen Aufgaben bediente. Zu diesen Hilfsmitteln gehörten vor allem thematische Verzeichnisse der Kompositionen zahlreicher Musiker. Den Wert derartiger Behelfe hatte er weitblickend erkannt. Die Ausarbeitung thematischer Übersichten durch Fuchs ist eine nicht hoch genug einzuschätzende Tat, wenn man bedenkt, daß die frühesten Verzeichnisse dieser Art des 17. und

18. Jahrhunderts den Ansprüchen der exakten Musikphilologie nicht entsprechen. Eine Ausnahme macht lediglich eine Reihe thematisch angelegter Bibliothekskataloge, von denen vor allem mehrere in der zweiten Hälfte des 18. Jahrhunderts angelegte wissenschaftlichen Wert besitzen. Alois Fuchs gebührt daher mit vollem Recht das Verdienst, mit seinen thematischen Werkverzeichnissen vollgültige Vorläufer der modernen Werkkataloge geschaffen zu haben.

Zu den auch heute noch brauchbaren, zum Teil sogar grundlegenden Verzeichnissen des Wiener Forschers gehören diejenigen über das Schaffen der Komponisten J. G. Albrechtsberger, L. van Beethoven, A. Caldara, A. Corelli, G. Frescobaldi, J. J. Froberger, J. J. Fux, Chr. W. Gluck, G. F. Händel, Joseph und Michael Haydn, J. K. Kerll, J. Kuhnau, B. Marcello, W. A. Mozart, Gottlieb und Georg Muffat, J. B. Peyer, L. Spohr, G. Tartini und A. Vivaldi. Im Druck erschien lediglich das 1851 von F. S. Bamberg edierte Gluck-Verzeichnis²⁾. Von den genannten Manuskripten, welche zusammen mit anderen Materialien der Sammlung Fuchs in die Staatsbibliothek Berlin gelangten, verdienen vor allem die Verzeichnisse über das Schaffen von Wolfgang Amadeus Mozart und Joseph Haydn auch heute noch besondere Beachtung. Mit ihnen hat Fuchs Muster kritischer thematischer Verzeichnisse vorgelegt, welche bis in die Gegenwart hinein gültig geblieben sind. Das unter Mitarbeit von Johann Anton André entstandene Verzeichnis der Werke Mozarts hat in der kommentierten Abschrift durch J. Hauer (Oed 1853) der Bearbeitung von Köchels Mozart-Werkeverzeichnis wertvolle Dienste geleistet.

Die quellenkritische Forschung zum Schaffen von Mozart und Haydn gehörte zu den Hauptanliegen des Wiener Gelehrten. So wird verständlich, daß Fuchs in Anbetracht der komplexen Quellenlage und der unzureichenden Vorarbeiten zur Werküberlieferung Joseph Haydns die Ausarbeitung eines Verzeichnisses mit demselben Eifer betrieb, welcher ihn auch bei der Bearbeitung des Mozart-Verzeichnisses leitete. Wie im Falle Mozart entstanden auch für das Verzeichnis der Werke Haydns mehrere Fassungen. Bisher bekannt waren das zusammenfassende Verzeichnis aus dem Jahre 1840³⁾ und zwei Teilverzeichnisse aus den Jahren 1830 (Opern und Kantaten)⁴⁾ und 1850 (Kirchenkompositionen)⁵⁾ im Besitz der Staatsbibliothek Berlin. Diesen Fassungen kann ein wichtiges, in jüngster Zeit von der Bayerischen Staatsbibliothek München erworbenes Gesamtverzeichnis aus dem Jahre 1839 als bisher unbekanntes Quelle hinzugefügt werden⁶⁾.

Das Haydn-Verzeichnis aus dem Jahre 1840 hat der Forschung bereits erhebliche Dienste geleistet. Seinen Wert erkennt man an der Tatsache, daß bis zum Jahre seiner Ausarbeitung ein zusammenfassendes thematisches Verzeichnis der Werke Haydns im Sinne einer kritischen, musikwissenschaftlichen Dokumentation fehlte. Von älteren Verzeichnissen gewannen die vom Komponisten selbst erstellten bzw. kontrollierten Werk-Nachweise vor allem durch die Untersuchungen von J. P. Larsen⁷⁾ größtes Gewicht für die historische Forschung. Das von Haydns Kopisten Elssler im Jahre 1805 angefertigte, handschriftlich überlieferte Haydn-Verzeichnis kannten schon die frühen Haydn-Biographen um 1810. Auch Alois Fuchs zog die Angaben Elsslers für sein eigenes Verzeichnis heran. Die Werknumerierung Elsslers wurde von mehreren älteren Autoren übernommen und auch später in Haydn-Publikationen wieder verwendet⁸⁾. Kleineren authentischen Katalogen wies Larsen erstmals ihre historische Bedeutung zu⁹⁾. Nicht thematisch angelegt war der Katalog von E. N. Gerber aus dem Jahre 1803

(publiziert 1812)¹⁰⁾. Einige ältere Verlagskataloge ergänzen den Bestand an frühen Verzeichnissen. Erst in der zweiten Hälfte des 19. Jahrhunderts begann Carl Ferdinand Pohl mit der Erstellung eines handschriftlich überlieferten, als Vorarbeit für seine Haydn-Biographie (1878 – 1882 in zwei Bänden erschienen) angelegten thematischen Zettelkataloges¹¹⁾. Eusebius Mandyczewski veröffentlichte schließlich 1907 unter Benutzung des Materials von Pohl im ersten Band der Haydn-Gesamtausgabe ein thematisches Verzeichnis der Sinfonien, während Karl Päsler 1921/22 in seinen drei Bänden Klaviersonaten derselben Gesamtausgabe eine thematische Übersicht über das von ihm bearbeitete Material vorlegte. Ein modernes, alle Werkgattungen Haydns berücksichtigendes, umfassendes thematisches Verzeichnis von Anthony van Hoboken hat 1957 zu erscheinen begonnen. Sein erster (bis 1967 einziger) Band umfaßt die Instrumentalwerke¹²⁾.

Das handschriftlich überlieferte Haydn-Verzeichnis von Alois Fuchs ist Fachkreisen keineswegs unbekannt geblieben. Freunde und Bekannte des Sammlers, zu denen auch der Haydn-Forscher C. F. Pohl gehörte, dürften das Manuskript schon zu Lebzeiten des Verfassers eingesehen haben. Mit dem Erstarken der Musikwissenschaft und dem wachsenden Interesse für bibliographische Grundlagenforschung im späten 19. Jahrhundert gewann das Verzeichnis für die Haydn-Forschung zunehmend an Bedeutung. In seinem Quellenlexikon (Bd. IV, S. 72) wies Robert Eitner kurz nach der Jahrhundertwende ausdrücklich auf das Verzeichnis hin. In seiner grundlegenden Publikation zur Haydn-Überlieferung zog J. P. Larsen 1939 die Arbeit von Fuchs zusammen mit anderen Haydn-Katalogen für eingehende Untersuchungen über die Quellenlage heran. Auch die neuesten Haydn-Forschungen, allen voran die mustergültigen Editionen des Joseph-Haydn-Instituts in Köln und die von H. C. Robbins Landon betreuten, den Anforderungen von Forschung und Praxis beispielhaft entsprechenden Neuausgaben Wiener Verlage,

schließen die von Fuchs etablierten Nachweise weitgehend in ihre Arbeit mit ein. Als sichtbarster Ausdruck der hohen fachlichen Wertschätzung des von Fuchs Erarbeiteten kann das neue Werkverzeichnis von Hobokens gelten. Seine bibliographischen Nachweise zu den einzelnen Werken beziehen neben anderen Katalogquellen auch das Berliner Verzeichnis von 1840 mit ein.

Alois Fuchs stand für die Abfassung nicht nur Bestände Wiener Bibliotheken und Verleger zu Gebote, sondern darüber hinaus unvergleichlich größere Möglichkeiten im Rahmen seiner bemerkenswerten Tätigkeit als Handschriftenvermittler und Gutachter. Fuchs kannte persönlich zahlreiche Bibliotheken des Auslandes und verfügte über Korrespondenten in aller Welt. Sie alle versorgten ihn für seine Arbeiten, speziell für das Haydn-Verzeichnis, mit wichtigsten Unterlagen und Auskünften. Mit der Problematik der Überlieferungsgeschichte war Fuchs aufgrund seiner reichen quellenkundlichen Erfahrungen besonders eng vertraut. Aus den Angaben des Verzeichnisses geht hervor, daß er zahlreiche Autographe kannte, welche inzwischen als verschollen betrachtet werden müssen.

Als äußere Form wählte Fuchs ein thematisches Verzeichnis mit Incipits auf zwei Systemen. Diese Incipits zeichnen sich gegenüber den auf ein einziges System beschränkten, wie sie in modernen Werkkatalogen zu finden sind, zweifellos vorteilhaft aus. Sie bieten dem Benutzer einen Auszug der ganzen Komposition in anschaulicher Fülle. Fuchs hat die Incipits, wie Stichproben erkennen lassen, entweder aufgrund des jeweiligen Autographs, oder aber anderer vertrauenswürdiger Quellen herangezogen. Zeit und Ort der Entstehung eines Werkes teilt Fuchs nach Möglichkeit mit, bleibt jedoch in vielen Fällen die Auskunft darüber auch schuldig. Hinweise auf Widmungsträger oder auf Aufführungen ergänzen die Angaben in mehreren Fällen ebenso wie Anmerkungen über den Fundort des Autographs. Leider sind diese Hinweise nicht konsequent durchgeführt; sie besitzen aber

trotzdem großen Quellenwert. Verweise auf einschlägige Literatur fehlen ganz.

Die systematische Einteilung des Materials erfolgt sinnvoll nach Werkgruppen. Sämtliche Kompositionen sind innerhalb der beiden Hauptgruppen „Instrumentalmusik“ und „Vokalmusik“ weiter aufgegliedert. In den Untergruppen faßt Fuchs die Werke nach Tonarten zusammen, läßt also chronologische Gesichtspunkte weitgehend unberücksichtigt. Eine Überprüfung der Angaben des Verzeichnisses läßt erkennen, daß Fuchs an einer umfassenden Registrierung der zahlreichen Werke Haydns gelegen war. Mögliche Irrtümer bei einigen Mitteilungen mindern den Wert der sorgfältig bearbeiteten Zusammenstellung keineswegs, zumal auch heute (1967) noch nicht in allen Fällen mit Sicherheit entschieden werden kann, ob unbestätigte Angaben tatsächlich auf ein Versehen des Bearbeiters oder auf eine inzwischen eingetretene Minderung des Quellenbestandes zurückzuführen sind.

Für die Faksimileausgabe wurde das im Besitz der Bayerischen Staatsbibliothek München befindliche, bisher unbekannte Exemplar aus dem Jahre 1839 herangezogen¹³⁾. Nicht nur der Reiz des Neuen war für die Wahl dieser Fassung ausschlaggebend. Das Exemplar der Berliner Staatsbibliothek ist durch zusätzliche Einträge von fremder Hand (Bleistiftvermerke über Signaturen der Bibliothek, über Neuauflagen und dergleichen) und durch erhebliche Gebrauchsspuren in der Verwendbarkeit für eine photomechanische Wiedergabe stark eingeschränkt. Demgegenüber erweist sich das Münchener Exemplar als wesentlich geeigneter. Sein Umfang beträgt, im Unterschied zu den 78 Blättern des Berliner Exemplars, 206 von Fuchs paginierte Seiten (einschließlich mehrerer unbeschriebener Seiten). Die Raumaufteilung ist wesentlich großzügiger, die Gliederung der Werkgruppen tritt deutlicher in Erscheinung. Vom Bearbeiter mit roter Schrift eingetragene Bemerkungen beziehen sich vor allem auf Widmungsträger und auf biographische Erläuterungen. In der vorliegenden Ausgabe wirkt der Schriftton dieser Stellen gegen-

über der hauptsächlich verwendeten schwarzen Tinte etwas matter. Viele Anzeichen deuten darauf hin, daß die bisher unbekannte Fassung von 1839 zu den von Fuchs für Dritte hergestellten Ausfertigungen gehört.

Das thematische Verzeichnis der Kompositionen Josephs Haydns aus der Feder von Alois Fuchs stellt als Ersatz für den noch immer ausstehenden modernen Haydn-Werke-

Katalog¹⁵⁾ einen historisch bemerkenswerten Überblick über die verschiedenen Schaffensbereiche des Komponisten dar. Darüber hinaus gibt es eindrucksvoll Zeugnis von der rastlosen Tätigkeit einer bahnbrechenden Forscherpersonlichkeit.

Dr. phil. Richard Schaal

Anmerkungen

- 1) Vgl. R. Schaal, Quellen und Forschungen zur Wiener Musiksammlung von Alois Fuchs, Wien 1966 (Österreichische Akademie der Wissenschaften, Phil.-hist. Klasse, Sitzungsberichte, 251. Band, 1. Abhandlung = Veröffentlichungen der Kommission für Musikforschung, Heft 5).
- 2) In: Neue Berliner Musikzeitung 1851, S. 207 ff. (nur die Themen der Ouvertüren sowie die Titel von 40 Werken Glucks, mit historischen Nachrichten und einem Verzeichnis der Büsten, Medaillen und Abbildungen Glucks).
- 3) Berlin, DStB, 4^o Mus. th. ms. Kat. 606.
- 4) Berlin, DStB, 4^o Mus. th. ms. Kat. 614.
- 5) Berlin, DStB, 4^o Mus. th. ms. Kat. 612. Dem Vorstand der Musikabteilung, Herrn Bibliotheksdirektor Dr. K.-H. Köhler, dankt der Herausgeber für freundliche Unterstützung seiner Forschungen über Fuchs besonders herzlich.
- 6) Bayerische Staatsbibliothek München, Mus. mss. 6367.
- 7) J. P. Larsen, Die Haydn-Überlieferung, Kopenhagen 1939.
- 8) Vgl. hierzu Larsen, a. a. O., S. 10 u. ö.
- 9) Neben Larsen, a. a. O., S. 209 ff., vgl. derselbe, Drei Haydn-Kataloge in Facsimile, Kopenhagen 1941.
- 10) E. N. Gerber, Neues historisch-biographisches Lexikon der Tonkünstler, Bd. II, Leipzig 1812. Vgl. auch die früher erschienene Arbeit von Gerber, Verzeichnis der bis 1792 erschienenen Werke J. Haydns, in Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft für das Jahr 1792, Speyer 1792, Nr. 17 – 18.
- 11) Das Material befindet sich bei der Gesellschaft der Musikfreunde in Wien.
- 12) A. van Hoboken, Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis, Bd. I (Instrumentalwerke), Mainz 1957.
- 13) Dem Vorstand der Musikabteilung der Bayerischen Staatsbibliothek, Herrn Dr. Kurt Dorf-müller, sind Verlag und Herausgeber für die Bereitstellung der Handschrift zu Dank verpflichtet.
- 14) Von dem Verzeichnis van Hobokens ist bis 1967 nur der erste Band greifbar.

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Thematatisches Verzeichniß

der
sämmlichen Compositionen

von
Joseph Haydn

Doctor der Tonkunst und fürstlich Eszterhazyischer
Kapellmeister, geboren 1732 — gestorben 1809.
zusammengestellt

von
Elois Fuchs.

1839.

2.



492.

Überrispielt

des Zufallens - und der Anzahl der Symphonien und auf den Tonarten
zusammengefasst.

I <u>Sinfonien - Capationen</u> <u>fünf Orchester.</u>	pag:	II <u>Quartetten - Capationen</u> <u>a 4. Strom:</u>	pag:
Ju { C dur 29 Nüb....		Ju C dur 12 Nüb.	
{ C mol 4 —		C mol 1. —	
Ju { D # 34 —		Cis mol 1. —	
{ D mol 6 —		Ju { D# dur 15. —	
Ju { E# dur 15. —		D b 3.	
{ E # 4. —		Ju E# 13.	
{ E mol 1. —		{ E # 4.	
Ju { F dur 17. —		{ E mol 1.	
{ F mol 1. —		Ju { F dur 7.	
{ Fis mol 1. —		{ F mol 2.	
Ju { G # 27. —		Ju G# 13.	
{ G mol 3. —		G b 2.	
Ju A# 9. —		Ju A# 6.	
A mol 1. —		Ju B 12.	
Ju H dur 1. —			
Ju B dur 17. —			
Suma 170. Nüb.		Suma 90 Nüb.	

III. Trios - Divertimenti für
(2 Klavierspieler)

V. Miscellanea.

Concerte für non-fingiertes
Klavierspiel 14.

Menschen und andere musikalische
Stücke - - - - - 7.

Lehrstücke - - - - - 7.

Übungen für 2 Klavierspieler
Klavierspiel 8.

- Für C Dur 19 Nb
- Für D# 52 -
- D 1.
- Für Es Dur 7.
- Für A mol 2.
- Für F mol 3.
- Für C mol 1.
- Für E# 5.
- Für F Dur 8.
- Für G# 37.
- Für A# 28.
- Für B Dur 5.

Summa 168 Nb.

IV. Compositionen für's Klavier
mit und ohne Orgel:

- 1. Sonaten für's Klavier allein . 48.
- - - mit Violin = Orgel 10.
- - - - - Viol. u. Bass. 38.
- Concerte für's Klavier etc. 12.

2^{te} Abtheilung: Vocal = Musik.

N ^o	Benennung des Stückes	Blätter	pag:	Anmerk.
1.	Messen	14.		
2.	Te Deum	2.		
3.	Hymnen &	6		
4.	Salve regina	3.		
5.	Italischer = Oratorien	14.		
6.	Frühstück = Oratorien	6.		
7.	Oratorien	5.		
8.	Galgenstück = Cantaten	7.		
9.	Vocal Terzetten mit Chor:	4.		
10.	" " Quartetten	9.		
11.	Lieder u. Gesänge mit Chor:	36-40		
12.	Canons für vier: Stimmen:	52.		

Ausführung. VI.

Leichter Ariën - Duetten
zu einem Orchester gesungen...

I. Abtheilung

Symphonien,

Divertimenti,

Sinfonien

für

großes Orchester.

Anmerkung.

Wirden ab zugewandt nicht mehr möglich sein dürfte,
zu vermeiden, wahrscheinlich man die komponierten 3 Leitungen
hört die primäre Componen = Compositionen gehören selbst
nicht, so ausführen selbst in der Abtheilung an nicht;
ist jedoch - in so weit ab gehört selbst - jedoch selbst
selbst selbst - ab der Abt als Sinfonie - es es;
auszuführen wird.

R.

10

Joseph Haydn's sämmlige Sinfonien für Orchester.

1. Sub titulo: "London" 69

Handwritten musical notation for the first symphony, 'London'. It features a treble and bass clef with a common time signature. The tempo is marked 'All.' and the dynamics include 'p' and 'f'.

Comp. 1761.
Nº 2. "Le Midi" ynurus.
Aut. b. Sings. mit oblig. Violine. 7

Handwritten musical notation for the second symphony, 'Le Midi'. It includes a treble and bass clef with a common time signature. The tempo is marked 'Largh.' and the dynamics include 'f'. A note indicates 'mit oblig. Violine.' (with obligatory violin).

Nº 3. Comp. 1762. 9

Handwritten musical notation for the third symphony. It features a treble and bass clef with a 2/4 time signature. The tempo is marked 'All.' and the dynamics include 'f'. The notation includes 'Aut. b. Art.' (Autobasso continuo).

4. 9

Handwritten musical notation for the fourth symphony. It features a treble and bass clef with a common time signature. The tempo is marked 'all.' and the dynamics include 'f' and 'p'.

5. Comp. 1773. 50

Handwritten musical notation for the fifth symphony. It features a treble and bass clef with a common time signature. The tempo is marked 'Grave' and the dynamics include 'f'. The notation includes 'Aut. b. Art.' (Autobasso continuo).

Nº 6 ("La Roxalana") 63

Handwritten musical notation for the sixth symphony, 'La Roxalana'. It features a treble and bass clef with a 3/4 time signature. The tempo is marked 'all.' and the dynamics include 'f'.

Nº 7. 82

Handwritten musical notation for the seventh symphony. It features a treble and bass clef with a 3/4 time signature. The tempo is marked 'all.' and the dynamics include 'f' and 'p'. The notation includes 'spirituoso'.

90 { Sinfonien.
n° 8.

Adagio.
3/4
p.
Seque All.
3/4

97 { n° 9. Sur London compon.
1793.

Adagio
p.
Seque All.

32 { n° 10. Aus früherer Zeit.

Allo
2/4

20 { n° 10. Detto . . .

Allo.
2/4
for

38 { n° 12 Detto

Allo.
2/4
for

60 { n° 13. sub titulo:
Dm Symphonie.

Adagio
2/4
for

30 { n° 14. Aus früherer Zeit.

Allo.
C

48 { n° 15.

Allo.
for
Oboi

Sinfonien.
N^o 16.

3/4
All^o for p^o

56

N^o 17.

3/4
All^o

41

N^o 18.

3/4
Adagio

N^o 19.

Allegro p^{ia}

N^o 20.

3/4
All^o

33

N^o 21.

Allegro

Sinfonie für Lincol.
N^o 22. Lobgedicht Lindes =
Friedensmahn.

Allegro

N^o 23.

2/4
All^o

37

78 { Sinfonien
 No. 1. *all.^o for*

95 { Für London Comp. 1792.
 No. 2. *Allegro for*

52 { No. 3. *all.^o*

{ No. 4. *Allegro for*

23. { Sinfonie für 2 Viol.
 Alto-Bass. H. 206.
 2 Corni.

24. { Detto - - - - - *all.^o*

25. { Sinfonie a 2 Viol. A. B.
 2 Ob. 2 Fag. 2 Corni *all.^o*

Cassationen - Divertimenti für unsern Lustmüthigen.

1. Cassation für 2 Viol. 2 Ob.
2 Fl. 2 Sag. 2 Corni. Bass

All.^o

2. Delle für 2 Viol. Alt. Bass
2 Corni.

All.^o

(Divertimento)
Scherzando für 2 Viol.
2 Ob. 2 Fl. 2 Corni Bass

All.^o

Nach Linnich's. Gen. Catalog

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Joseph Haydn's fröhlicher Sinfonien fünf Orchester

Son. Viol. 1790

Nº 1. (Le Matin.)
Adagio pp. *Viol. 2.* 6

Nº 2.
sp. *Larghetto.* 31

Nº 3.
Adagio *pia:* *Son* *pia* *Son* *Seque All: 57*

Nº 4.
all. *all?* *Obi.* *Viol.* 24
(Für Adagio Flauto Solo)

Nº 5. *Comp: 1759. (als Musik =*
Dirktion v. Joseph Wagner.)
Allegro *pia* *cresc.* 1

Nº 6.
all. *sp.* *Viola 2.* 61

Nº 7.
all. *Son* 70

Sinfonien.
n^o. n^o. 8.

62 { n^o. 9.

75 { n^o. 10.

86 { n^o. 11.

+ { n^o. 12.

15 { n^o. 13.

96 { n^o. 14. für London Comp:

93 { n^o. 15. für London comp:

po:

Sinfonien.
N° 16.

19

N° 17.

N° 18.

10

N° 19.

N° 20.

13

N° 21.

22

N° 22.

42

Finale
N° 23. (La Chasse)

73

53

Sinfonien.
N^o. 24.

Largo. for

Segue All.

N^o. 25.

all.

26

N^o. 26.

all.

80

N^o. 27.

all.

101

N^o. 28. für London comp.

Adagio

Segue all.

104

N^o. 28. für London comp.

Adagio for

all.

34

N^o. 29.

Adagio

30.

Sinfonie f. Amuffin
Aut. & Art.

all.

1. Divertimento a 8 From:
2 Viol. 2 Corni - Bariton - Viola - B.
u Violonzell.
(Comp. 1775.)

Musical notation for item 1, consisting of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'Aut. B. Art.' is written to the right of the staves.

2. Divertimento a 2 Viol. 2 Ob.
(oel Fl.) 2 Corni - 2 Viola - Basso
Mus. Lorky: Cat.

Musical notation for item 2, consisting of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

3. Divertimento a 2 Violini
Viola - 2 Corni, Flauto - Basso.

Musical notation for item 3, consisting of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. Lorky: Cat.' is written vertically to the right of the staves.

4. Scherzando a 2 Viol. 2 Ob.
2 Fl. 2 Corni - Basso.

Musical notation for item 4, consisting of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'all.' is written above the top staff.

5. Divertimento a Duetto

Musical notation for item 5, consisting of two staves. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'Mus. B. C.' is written to the right of the staves.

6. Divertimento a 6 From:
2 Viol. A. B. 2 Corni.

Musical notation for item 6, consisting of two staves. The top staff is in G major, 3/8 time, and the bottom staff is in C major, 3/8 time. The notation includes various rhythmic values and rests. A handwritten annotation 'Presto' is written above the top staff, and '7 7 7' is written below the bottom staff.

7. Divertimento a Viol.
alto Basso Fl. 2 Corni.

Musical notation for item 7, consisting of two staves. The top staff is in G major, 3/4 time, and the bottom staff is in C major, 3/4 time. The notation includes various rhythmic values and rests. A handwritten annotation 'all.' is written above the top staff.

Cassationen - Divertimenti für mehrere Instrumente.

Divertimento
a 2 Viol. Alto. 2 Corni, Sc.
Basso.

$\text{C} \frac{3}{4}$	$\text{F} \frac{3}{4}$	$\text{C} \frac{3}{4}$
All.		
$\text{C} \frac{3}{4}$		

Joseph Haydn's säubliche Sinfonien zum Ansehen

Nº 1. "Mercur" zornwut. *All^o* *for p* *q.* *q.* *q.* 43

Nº 2. *Moderato* *for* *pia* *ct.* 76

Nº 3. *Largo* *Sp* *Sp* 84

Nº 4. Comp. 1764. *Larghetto* *for* *Comi* *Seque All^o 91*
 Drut. C. Sämsf. Sinfonien

5. Für London Comp. 1794. *Adagio* *pia* *for* *Sp* *Seque All^o 99*

6. (aus fünfter Zeit.) *Adagio*

7. aus fünfter Zeit. *all^o*

V.S.

36

Sinfonien.
Nº 8.

Nº 9.

74

Nº 10.

55

Nº 11. Comp. 1774.
Aut. v. Al. Fuchs.

22

2 Viol. 2 Corni Ingl. 2 Corni
Alto Baso.
Nº 12. (Philipp))

103

Nº 13. Sur London Comp:
an 1794.

Cassationen - Divertimento's für verschiedene Instrumente.

1. Divertimento für Holzblasen:
2 Oboi 2 Fag. 2 Corni & Serpent.

8^b6^b 9/8

All^o

Handwritten signature: *Mus. D. C.*

2. Divertimento a 6. Strom:
2 Viol. A. B. 2 Corni.

8^b6^b 2/4

All^o

Empty musical staves for the remainder of the score.

[Faint, illegible text covering the majority of the page, likely bleed-through from the reverse side.]

Comp. 1763.
1. Sinfonie für 6 Oboen
Aut. 6. Stück Symphonie

Moderato
pp
Musical notation for the first system, including treble and bass staves with notes and rests.

29

Comp. 1768.
2. Sinfonie für 6 Oboen
Autogr. 6. Stück Symphonie

all. pia.
Musical notation for the second system, including treble and bass staves.

12

Sinfonie für 2 Viol. Alt.
Basso 2 Obo. 2 Corni.

all.
Musical notation for the third system, including treble and bass staves.

Scherzando a 2 Viol. 2 Ob.
2 Cl. 2 Corni. Basso.

all.
Musical notation for the fourth system, including treble and bass staves.

Sinfonie für 6 Oboen.

for
all. con brio
pia
Musical notation for the fifth system, including treble and bass staves.

44

1. Sinfonie a 2 Viol. A. B.
2 Oboi 2 Corni.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

2. Detto

Handwritten musical notation for the second system, continuing the piece with a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

17 3. Detto

Handwritten musical notation for the third system, including a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

4. Detto

Handwritten musical notation for the fourth system, including a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

25 5. Detto

Handwritten musical notation for the fifth system, including a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

67 6. Detto

Handwritten musical notation for the sixth system, including a treble clef, one flat key signature, and 6/8 time signature. The tempo marking "all?" is present, along with "Vivace" and "pia". The notation includes a few notes and rests.

79 7. Detto

Handwritten musical notation for the seventh system, including a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present. The notation includes a few notes and rests.

89 8. Detto

Handwritten musical notation for the eighth system, including a treble clef, one flat key signature, and 3/4 time signature. The tempo marking "all?" is present, along with "p". The notation includes a few notes and rests.

9.

Sinfonia primo movimento.
2 Viol. a. B. 2 Ob. 2 Corni

For
8b 3/4 9.
All.
C: 3/4

40

10.

Detto

8b 3/4 9.
All.
C: 3/4

58

8b
C:

8b
C:

8b
C:

8b
C:

8b
C:

8b
C:

49

Sinfonie für's Orchester

Adagio

f *ma*

tyra

45

Comp: 1772.

Abysind = Sinfonie für's Orf.

Autogr. bei Singsp. Göttingen.

All.

Ab

Ab In finale sind die Jupter und Mars der andern auf, und geht ab;

Casationen - Divertimenti für ammfendun Jusfomunus.

1. Casation für 2 Viol. 2 alti
2 Corni Basfo.

Mod: $8b \frac{3}{8}$

Musf B. C.

2. Casatio a 2 Viol. Basfo
2 Corni.

Mod. *pp*

3. Detto ... a detto ...

Musf B. C.

4. Scherzando für 2 Viol.
2 Obo. 2 Fl. 2 Corni Basfo.

All:

5. Divertimento ... a 2 Viol.
2 Obo. (vel 2 Fl.) 2 Corni 2 Viol
Basfo

All:

6. Detto a detto ...

All:

7. Divertimento a 2 Ob. 2 Corni
2 Sag. e Sersp.

1. *Sinfonie primo mov.*
(La tempesta)
in Sol maggiore

All^o

etzer

8

2. *Detto.*

Adagio. p^o

Segue

All^o

54

3. *M. Detto*

Moder.

4. *Detto.*

All^o

81

5. *Detto.*

All^o

6. *Detto.*

Adagio p^o

All^o

92

7. *Detto.*

All^o con spirito

27

8. *Detto.*

Adagio

Segue All^o

88

9. { Sinfonie für's Orf. } *Moderato*

Musical notation for Sinfonie für's Orf. in G major, common time, Moderato tempo.

10. { Detto: } *Viol. 2^o*
Andante. po

Musical notation for Detto: Viol. 2^o in G major, 2/4 time, Andante tempo, piano dynamic.

10011. { Detto. (Militare) } *Adagio con espress:*
für London Comp: 1792.

Musical notation for Detto. (Militare) in G major, common time, Adagio tempo, con espressione.

94 12. { Detto. } *Adagio po*
für London comp: 1794.
(And: mit d. Prickelzug)

Musical notation for Detto. in G major, 3/4 time, Adagio tempo, piano dynamic, with a change to 6/8 time at the end.

18 13. { Detto. Sinfonie } *all: for*

Musical notation for Detto. Sinfonie in G major, common time, Allegro tempo.

14. { Sinfonie } *Mod:*

Musical notation for Sinfonie in G major, common time, Moderato tempo.

3 15. { Detto } *all:*

Musical notation for Detto in G major, 3/4 time, Allegro tempo.

16. { Detto } *all:*

Musical notation for Detto in G major, common time, Allegro tempo.

1. Caisation fin 2 Viol. 2 Violen
2 Ob. 2 Corni. Baffo.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'all:'. The notation shows a melodic line with a fermata and a bass line with a whole note.

2. detto detto

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata and a bass line with a whole note.

3. detto detto

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), a 3/8 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata and a bass line with a whole note.

4. detto detto

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), a 6/8 time signature, and a tempo marking of 'mod.'. The notation shows a melodic line with a fermata and a bass line with a whole note.

Scherzando. a 2 Viol. 2 Obo.
2 Cl. 2 Corni Baffo.

Handwritten musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), a 2/4 time signature, and a tempo marking of 'Scherzando'. The notation shows a melodic line with a fermata and a bass line with a whole note.

6. *Divertimento a 2 Viol.*
 2 Ob. (vel Fl.) 2 Corni
 2 Viols e Basso.

all.

Autogr. bni Jany
Bylmberg.

8. *Divertimento a 2 Viol.*
 2 Corni Fl. Viola - Cello.

Mod.

9. *Detto Detto*

all.

10. *Detto Detto*

17. Sinfonie fünft
Anfangs

all.
For
Musical notation for the first system, including treble and bass staves with notes and rests.

23

Detto ... 2 Viol. A-B.
H. 2 Ob. 2 Corni

all.
Musical notation for the second system, including treble and bass staves.

1. Sinfonie fünft
Anfangs

Adagio
For
Musical notation for the third system, including treble and bass staves.

2. Detto ...

all. con garbo
For
Musical notation for the fourth system, including treble and bass staves.

83

3. Detto ...

all.
Musical notation for the fifth system, including treble and bass staves.

39

Musical notation for the sixth system, including treble and bass staves.

65/1. *Sinfonie primo Anfraso*
 Comp. 1764
 Aut. b. *Tempo Largo*

64 2 *detto ... detto*

87 3 *detto ...*

14 4 *detto ... detto.*

5. *detto ...*

28 6 *Comp. 1765.*
Aut. b. Art.

21 7 *detto ...*

59 8 *Quinta Sinfonie.*
"La tempesta"

Sinfonien - Cassationen, Divertimentos für unsern Instrumenten:

1. { Scherzando a 2 Viol: 2 Ob:
2. Fl: 2 Corni Basso.

Comp: 1775.

{ Divertimento a 8 Strom:
2 Viol. 2 Corni, Bariton, Viola
Violoncello, Basso.

Wagio

Aut. G. Art.

[Redacted text block]

1. *Sinfonie primo Amfipatro*
Allegro
C

2. *detto detto*
All^o
C

68

3. *detto detto*
All^o
C

51

4. *detto detto*
All^o
C

66

5. *detto*
All^o
C

6. *detto*
Graue
All^o
C

71

7. *detto*
All^o con brio
C
H^o dir Ouverture zur Armida.

8. *detto*
Maest^o
C
For

85

9 { Sinfonie für Orchester
 All.
 C major 3/4

10 { Detto "Concertante"
 All. mod.
 C major 3/4

102 11 { Sinfonie für London comp.
 Adagio all.
 C major 3/4

16 12 { Sinfonie für Orchester
 all.
 C major 3/4

98 13 { Sinfonie für Detto
 (Comp. für London)
 Adagio Allegro
 C major 3/4

11 14 { Detto *
 C major 2/4

15 { Sinfonie f. 2 Viol. a. B.
 H. 206. 2 Corni.
 C major 3/4

46 16 { Sinfonie für Orchester
 Comp. 1772
 Autogr. b. L. v. S. v. J. v. J. v. J.
 C major 3/4

1. Divertimento a 2 Corni
2 Oboi 3 Sag. e Serpent.

8^b C
all.
C 8^b

2. Detto a Detto

8^b C
C 8^b

3. Detto Detto.

8^b 2/4
C 8^b 2/4

1917

II Abtheilung

Quartetten - Divertimenti

Sassationen

für verschiedene Instrumente.

Anmerkung.

Lybri gilt das nämliche - was bezüglich der
Anmerkung von den Sinfonien gesagt worden
ist.

Fantasia con Variat:

1. Quartett für 2 Violinen
Viola - Violonzell.

And.

2. Detto Detto
Dm. Gm. Formosa u. Küßler's Ged. n. 4.

All. mod.

3. Detto
Dm. Lini u. Fuchs's Ged. (2)

All.

4. Detto
Comp. 1793. Aut. 6. Art.
Dm. Gm. Apony's Ged. (4)

All.

5. Detto
Ded. a M. Tost de Vienne
(2)

All.

6. Detto
Ded. a M. Tost de Vienne. 1.

All. mod.

7. Detto
Dm. Gm. Form. Erdödy's Ged. n. 3.

All.

8. *Quartetto a 2 Viol. & Basso*
Comp. 1760.

9. *Detto*

10. *Detto*
Dedic. a M^{re} Zmeskall
N^o 5.

Violoncello solo

1. Quartett für 2 Violinen
Viola - Violoncell.
(Cassatio) Comp. 1760.

Handwritten musical notation for the first system, including treble and bass staves with notes and rests. Tempo markings: *Adagio. pia dolce*. Time signature: 3/4.

2. Detto für Detto . . .
(Cassatio) Comp. 1760.

Handwritten musical notation for the second system. Tempo marking: *Presto. pia*. Time signature: 3/8.

3. Detto detto.

Handwritten musical notation for the third system. Tempo marking: *Presto*. Time signature: 6/8.

4. Detto
Dona a M.^{te} Zmeskall. N^o 4.

Handwritten musical notation for the fourth system. Tempo marking: *All.^o pia*. Time signature: 3/4.

5. Detto
Dona Gruespang. u. Aufblid ymo. (S.)

Handwritten musical notation for the fifth system. Tempo marking: *All.^o viv.*. Time signature: 6/8.

6. Detto
Dona Gruesp. u. Aufblid ymo. (2)

Handwritten musical notation for the sixth system. Tempo marking: *All.^o mod.*. Time signature: C.

7. Detto
Dona a M.^{te} Tost de Vienna
(2)

Handwritten musical notation for the seventh system. Tempo marking: *All.^o con spir.*. Time signature: C.

8. *Quartetto p: 2 Viol. a. Basso*
Das König v. Preußen Ged.
All.^o

9. *Das Gräfin Anpony grüßend*
Detto Detto.
Comp: 1793. Aut. 6. Art.
Adagio. pp

10. *Detto*
Vede a M.^{te} Test. (2.)
All.^o pp

11. *Detto*
Das Gräfin Erdödy grüßend (5.)
All.^o pp

12. *Detto*
Adagio

13.

14.

1. Quartett für Flöte - Violine
Viola - Bass.

all.
6/8

2. Detto Detto.

all.
6/8

3. Detto Detto

all.
2/4

Comp. 1760.

1. Quartetto a 2 Viol. alto
Basso.

8 6 6 2/4
All.

2. Detto

8 6 6 3/8
Presto

3. Detto. Drei Gm. Formung
auf einem Instrument. (2)

8 6 6 C
All.

4. Detto

8 6 6 2/4
All. mod.

5. Detto

8 6 6 C
all. mod.

6. Detto

8 6 6 2/4
Presto

7. Detto
7^{te} Mispfort dem König o Jannison
Instrument. (3)

8 6 6 6/8
all.

8. { *Dedica a M^{te} Longhall. (No. 1.)*
Quartetto a 2 Violini
Viola - Violoncello.

9. { *Detto... Comp: 1793.*
Dedica a M^{te} Tost de Vienne.
(2.)

10. { *Aut: b. Art.*
Detto... Comp: 1793.
Drus Gmaysfau Apponij ymwid.

11. { *Detto... ..*
Drus Gmaysfau Ewady ymwid.
no. 1.

12. { *Detto... ..*

13. { *Detto... ..*

14. { *Divertimento per ~~Violini~~*
4 Violini e 2 Violoncelli
da eseguirsi in 2 Camere
(col' Ecco.)

56

Comp. 1776.

1. Quartetto für 2 Violinen
Viola - Violonzello.

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is 'All.'.

2. Detto

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has three sharps and the time signature is common time (C). The tempo marking is 'Modto'.

3. Detto

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has three sharps and the time signature is common time. The tempo marking is 'All.' with dynamics 'pia' and 'for'.

4. Detto
Wie a M^{te} Tost v. Vene.
(3.)

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has three sharps and the time signature is common time. The tempo marking is 'All.'.

5. Detto.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has three sharps and the time signature is 2/4. The tempo marking is 'all. mod.' with dynamics 'po'.

6.

Empty musical notation for the sixth system, showing two staves with treble and bass clefs.

7.

Empty musical notation for the seventh system, showing two staves with treble and bass clefs.

1. *Quartetto a 2 Violini
Viola. - Basso.*

2. *Detto*

3. *Detto*

4. *Detto*
Don Luigi e Franzini yno: s.

5. *Aut. C. Art.*
Detto. Comp: 1793.
Don Giuseppe Apponij yno: s.

6. *Comp. 1799.*
Detto
Don Sinsp Lobkowitz quardant

*Aut. C. Sinsp Esterhaczi
in fessinghant.*

7. *Detto*

68

Cassatio Comp. 1760.

1. Quartetto a 2 Viol. Alto e
Basso.

2. Detto

3. Detto
Drei Größtm. & höchste ymo.
(1.)

4. Detto

5. Detto

6. Detto
Autogr. G. Artaria
Ded. a M^{te} Fost de Vienne.

7. Detto
Ded. a M^{te} Fost de Vienne.

8. *Dedic. a M^{te} le Comte Erdödy.*
 Quartetto a 2 Violini 1.
 Alto e Basso.

9. *Comp. 1799.*
 Detto - - - - -
 Drei Sings! Lobkowitz gewo.

10. Detto.

11. Detto - - - - -

12. Detto - - - - -

13. Quartetto für 1 Flöte
 Violine - Viola - Basso.

Detto - - - - - Detto.

1. { Quartetto für 2 Viol. Alto. Bass

all.
 2/4

2. { detto detto

all.
 6/8

3. { detto detto.
 Dedic a M^{re} Zmeskal n^o 2.

all.
 6/8

4. { detto detto.

all.
 3/4

5. { detto detto...
 Dedic a M^{re} Post. n^o 1.

all.
 C

6. { detto detto

all.
 2/4

7. { detto detto

all.
 2/4

1. Quartetto a 2 Viol. Alto. Basso.
(Cassatis) comp. 1760.

Musical notation for Quartetto a 2 Viol. Alto. Basso. (Cassatis) comp. 1760. Includes treble and bass staves with notes and rests.

2. Detto

Musical notation for Detto. Includes treble and bass staves with notes and rests.

3. Detto
(Imis 1^{to} Quartett.)
(Comp. 1750)

Musical notation for Detto. Includes treble and bass staves with notes and rests.

4. Detto

Musical notation for Detto. Includes treble and bass staves with notes and rests.

5. Detto
Imis Gm. Gm. u. Lieb. Blaud. ymo.

Musical notation for Detto. Includes treble and bass staves with notes and rests.

6. Detto
G. Major. J. Loring u. Kamin. ymo.

Musical notation for Detto. Includes treble and bass staves with notes and rests.

7. Detto
Cda a M. Post a Verme. (3.)

Musical notation for Detto. Includes treble and bass staves with notes and rests.

8. *Dedic a M^{re} Fost. (3)*
Quartetto a 2 Viol. Alto
Basso.

9. *Dedic a M^{re} Comte d'Alipponi*
detto
Comp. 1793. Aut. 6. aut.

10. *Detto*
Dedic a M^{re} Comte d'Erdojy.
(4.)

11. *Detto*

12. *Detto*

Gymnibus Ludwig's Quartett
(in mollm. d. b.)

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[The page contains several lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

Quartetto a 2 Violini - Alto
e Basso.
D^{no} Majorst^{ro} D^{no} L^o L^o & J^o J^o (4)

[Empty text area for the second piece]

D^{no} G^{no} G^{no} Ap^o Ap^o y^o y^o
Detto
Comp. 1793. Aut. b. Art.

Detto
Dedic a M^{te} L^o L^o (6)

7. Quartetto a 2 Violini
Alto - Violoncello.

1. Detto
Duo Gmurfen Ewody ymo. (2)

2. Detto.

3. Detto
(Comp. 1785.)
Aut. G. Al. Fuchs.

4. {
G
C:

5. {
G
C:

Quartett für 2 Viol. A. B.
Dedie a M^r. Zmeskall (3)

All: mod:

etto
Dedie a M^r. Tost. (2)

Andte

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78.

III. Abtheilung

Trios

Divertimenti - Cassationen

für 3 Instrumente.

- a. für Bariton - Viola - Bass.
- b. " 2 Violinen und Bass.
- c. " Violin - Viola - Bass.
- d. " Violoncell - Viola - Bass.
- e. " Flöte - Violin - Bass
- f. " 3 Flöten.

NB Auf diese lässt sich nicht mehr mit Gewissheit bestimmen, welche von diesen verschiedenen Titeln eigentlich ein Trio - Divertimento oder eine Cassation genannt ist, dessen jeder 3 Instrumente = Gebilde, von dem man nicht mehr bestimmen

AF.

1. *Divertimenti a 3 Strum:*
Bariton - Viola - Violoncello

2. *Detto*

3. *Detto*

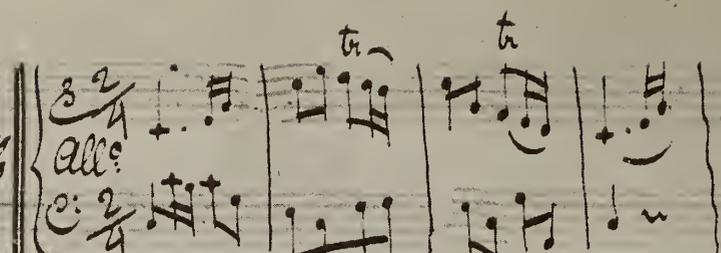
4. *Detto*

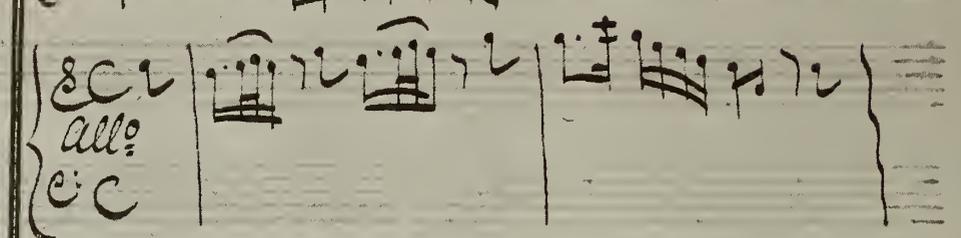
5. *Detto*
Violin - Viola - Bass

6. *Divertimento*
a Viol: Alto - Bass

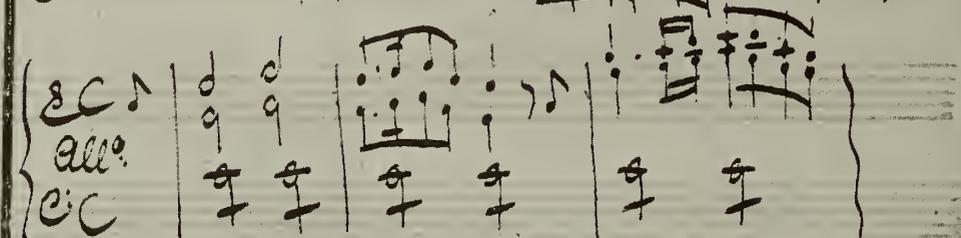
7. *Trio für 2 Violinen - Bass*

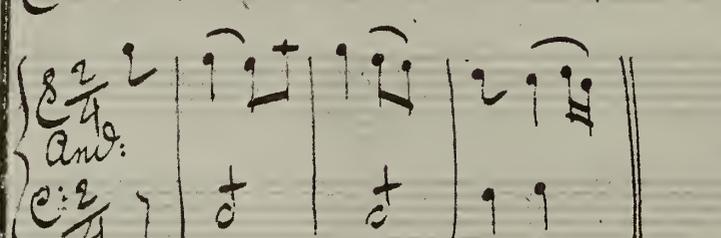
8. *Detto Detto.*

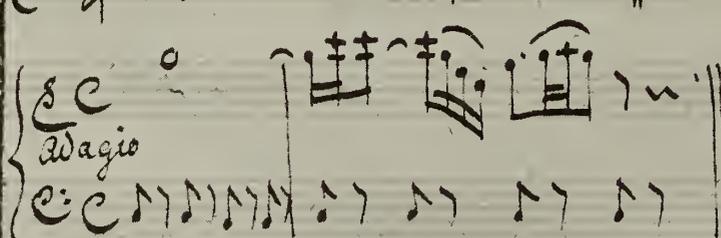
9. *Trio für 2 Violinen - Violoncello* *all.* 

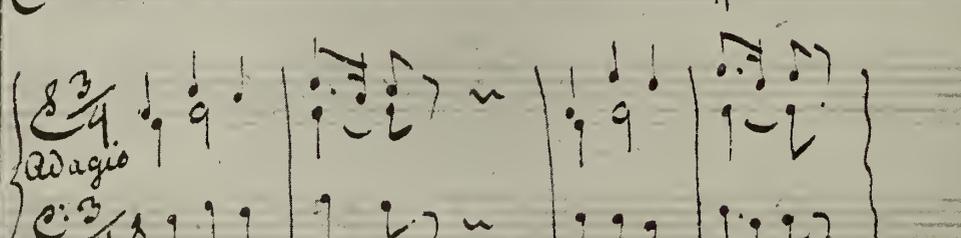
10. *Detto a Detto* *all.* 

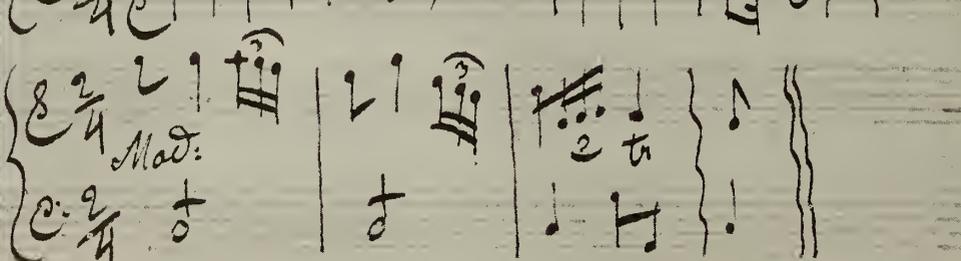
11. *Detto - - - -* *all.* 

12. *Trio a 2 Flauti e Violoncello.* *all.* *Comp. London 1794.* 

13. *Trio a Flauto - Violino* *And.* *Comp. 1762. 2 Basso.* 

14. *Trio a Detto - - - -* *Adagio* 

15. *Trio für 3 Flöten* *Adagio* 

16. *Trio für 2 Violinen - Basso* *Mod.* 

17. *Divertimento a*
Violoncello obl. Violino e Basso.

Violoncello

Arioso.

18. *Trio a 2 Viol. e Basso.*

all.

19. *Trio*
für Clarinett - Violino - Bass.

all.

Mus. B. C.

[The page contains several paragraphs of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

1. Divertimenti a 3 strom:
Bariton - Alto - Basso.

Musical notation for item 1, measures 1-4. Treble clef, key signature of two sharps (D major), 2/4 time signature. Tempo marking 'Mod.'.

2. Detto a Detto. Comp. 1767.

Musical notation for item 2, measures 1-4. Treble clef, key signature of two sharps (D major), 3/4 time signature.

3. Detto

Musical notation for item 3, measures 1-4. Treble clef, key signature of two sharps (D major), 2/4 time signature. Tempo marking 'Adagio'.

4. Detto Comp. 1769.

Musical notation for item 4, measures 1-4. Treble clef, key signature of two sharps (D major), 2/4 time signature. Tempo marking 'Mod.'.

5. Detto. Andante con Variat.

Musical notation for item 5, measures 1-4. Treble clef, key signature of two sharps (D major), 2/4 time signature.

6. Detto

Musical notation for item 6, measures 1-4. Treble clef, key signature of two sharps (D major), common time signature. Tempo marking 'Mod.'.

7. Detto

Musical notation for item 7, measures 1-4. Treble clef, key signature of two sharps (D major), 3/4 time signature. Tempo marking 'Adagio pia'.

8. Detto

Musical notation for item 8, measures 1-4. Treble clef, key signature of two sharps (D major), common time signature. Tempo marking 'Allo'.

9. { Divertimenti per il Bari,
tono - Viola - Basso.

Handwritten musical notation for item 9, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is 'Adagio'. The notation includes a melody line and a bass line with notes and rests.

10. { Detto

Handwritten musical notation for item 10, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is 'Adagio'. The notation includes a melody line and a bass line.

11. { Detto

Handwritten musical notation for item 11, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking is 'Mod.'. The notation includes a melody line and a bass line.

12. { Detto sopra "Alleluja"

Handwritten musical notation for item 12, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking is 'Mod.'. The notation includes a melody line with the lyrics 'Alleluja' and a bass line.

13. { Detto

Handwritten musical notation for item 13, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is 'Adagio'. The notation includes a melody line and a bass line.

14. { Detto

Handwritten musical notation for item 14, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is 'Adagio'. The notation includes a melody line and a bass line.

15. { Detto.

Handwritten musical notation for item 15, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is 'Adagio'. The notation includes a melody line and a bass line.

16. { Detto

Handwritten musical notation for item 16, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking is 'Mod.'. The notation includes a melody line and a bass line.

17. { Divertimenti a 3 stromi:
Bariton - Alt - Violoncello.

8# 3/4
Adagio
C: 3/4

18. { Detto

8# 3/4 # 9
Mod. Viola
C: 3/4

19. { Detto

8# 2/4
Mod.
C: 2/4

20. { Detto

8# C
Mod.
C: C

21. { Detto. Andante con Variat.

8# 2/4
and.
C: 2/4

22. { Detto

8# 2/4
Mod.
C: 2/4

23. { Detto

8# 6/8
All.
C: 6/8

24. { Detto

8# 2/4
Mod.
C: 2/4

25. *Divertimenti a 3 Strum.*
Bariton - Viola - Basso.
Adagio.

26. *Detto ... Andante varie.*
And.

27. *Detto ... Andante con Variaz.*

28. *Detto*
All.

29. *Detto*
And.

30. *Detto ... Con Variat.*
All. molto

31. *Trio a 2 Violini e Basso.*
Adagio.

32. *Trio a 2 Violini e Basso.*
Adag. Siciliano

1. { Divertimenti a 3. stromi:
Violino - Viola - Basso.

Handwritten musical notation for the first piece, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and a bass line with chords.

2. { Trio a Violino - Alto - Basso.

Handwritten musical notation for the second piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line.

3. { Detto a Detto

Handwritten musical notation for the third piece, marked *Allegro*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line and a bass line.

4. { Detto Detto

Handwritten musical notation for the fourth piece, marked *Mod.*. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and a bass line.

5. { Detto. - Detto

Handwritten musical notation for the fifth piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line.

6. { Detto

Handwritten musical notation for the sixth piece, marked *Cantab.*. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line and a bass line.

7. { Detto Detto

Handwritten musical notation for the seventh piece, marked *And.*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line.

8. { Detto Detto.

Handwritten musical notation for the eighth piece, marked *Adagio*. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line and a bass line.

Trio für 2 Violinen u Bass.
 Mod.

Detto für Detto....
 Adagio

Detto.....
 Mod.

Detto.....
 Adagio

Detto --- Detto.
 Con Variat.
 And.

Divertimento per il
 Baritono - Viola - Bass
 (Dmol.)
 Adagio.

Trio für Flöte - Viola
 und Bass.
 Comp. 1762.
 And.

Trio für 3 Flöten
 And.

Trio a 2 Violini e Basso.

Adagio

Detto ----- Detto.

All. mod.

Trio. a
Flauto - Violino e Basso. a

All.

Detto ----- b

Allegro.

Detto ----- c

Mod. 4

Trio für Violoncell - Alt. Bass.

Mod.

92.

1. Trio a 2 Violini e Violoncello

all.

2. detto detto ...

Adagio.

3. detto detto

all. mod.

4. detto detto

All.

Großes. bei Tr. Mollo zu Berlin.

5. detto detto.

all.

Großes bei Tr. Mollo in Berlin.

6. detto

And.

7. detto

1. Trio a 2 Violini e Basso

2. Detto Detto . . .

Adagio

3. Divertimento per il Baritono - Viola - Basso.

Adagio

4. Detto a Detto.

Largo.

Trio a 2 Viol: e Basso.

Adagio +

1. Divertimenti a 3 strom:
2 Violini - Basso.

Handwritten musical notation for the first piece, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo marking is "all." (allegro). The notation includes a series of notes and rests on a five-line staff.

2. Trio a 2 Violini e Violoncello

Handwritten musical notation for the second piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes and rests on a five-line staff.

3. Divertimento a 2 Violini
e Basso.

Handwritten musical notation for the third piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes and rests on a five-line staff.

4. Detto Detto

Handwritten musical notation for the fourth piece, featuring a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo marking is "Adagio." The notation includes notes and rests on a five-line staff.

5. Detto

Handwritten musical notation for the fifth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The tempo marking is "all." (allegro). The notation includes notes and rests on a five-line staff.

6. {

Handwritten musical notation for the sixth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes and rests on a five-line staff.

7. {

Handwritten musical notation for the seventh piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes and rests on a five-line staff.

8. {

Handwritten musical notation for the eighth piece, featuring a treble clef, a key signature of three sharps, and a common time signature. The notation includes notes and rests on a five-line staff.

[The page contains approximately 25 lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

[The page contains extremely faint, illegible text that appears to be a scan of a document with significant noise or low contrast. The text is organized into several paragraphs, but the individual words and sentences are not discernible.]

[The page contains approximately 20 lines of text that are almost entirely illegible due to heavy horizontal black redaction bars. Only faint outlines of words and some small fragments of text are visible between the bars.]

[The bottom section of the page contains approximately 10 lines of text, also heavily obscured by horizontal black redaction bars. Some faint markings and illegible characters are visible.]

1. Divertimenti a 3 strom:
- Basso.
Due Violini e

Adagio
Musical notation for the first piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 6/8 time signature.

2. Trio a 2 Violini e Basso.

Adagio.
Musical notation for the second piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

3. Divertimento per il
Baritono - Viola e Basso.

Musical notation for the third piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

4. Trio für Violin - Viola - Cello.

Adagio
Musical notation for the fourth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

5. Trio für 2 Violinen. Basso

All.
Musical notation for the fifth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

6. Trio a Flauto - Viol. Basso

And.
Musical notation for the sixth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

7. Trio für Clarinet - Viol. Basso:

All.
Musical notation for the seventh piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a 2/4 time signature.

8. Setto - - - - Setto.

All.
Musical notation for the eighth piece, featuring two staves with treble and bass clefs, a key signature of one flat, and a common time signature.

[The page contains approximately 15 lines of extremely faint, illegible text. The text is too light to be accurately transcribed and appears to be a list or series of entries.]

1. *Divertimenti a 3. Stro:*
Bariton - Viola - Basso.

Adagio
 Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single staff.

2. *detto*

Mod.
 Musical notation for the second system, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a single staff.

3. {

Mod.
 Musical notation for the third system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff.

4. {

Mod.
 Musical notation for the fourth system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff.

5. {

Mod.
 Musical notation for the fifth system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff.

6. {

Adagio.
 Musical notation for the sixth system, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a single staff.

7. {

All.
 Musical notation for the seventh system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff.

8. {

All.
 Musical notation for the eighth system, featuring a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single staff.

Verte.

9. *Divertimenti a 3 Strum:*
Bariton - Viola - Basso.

Presto.
Musical notation for measures 9, 10, 11, 12.

10. *detto*

Musical notation for measures 13, 14, 15, 16.

11. *detto.*

All.
Musical notation for measures 17, 18, 19, 20.

12.

Mod.
Musical notation for measures 21, 22, 23, 24.

13.

Mod.
Musical notation for measures 25, 26, 27, 28.

14.

all.
Musical notation for measures 29, 30, 31, 32.

15.

Adagio.
Musical notation for measures 33, 34, 35, 36.

16.

And. con Variat.
Musical notation for measures 37, 38, 39, 40.

17. *Divertimenti a 3 strom:*
Bariton - Viola - Bass.

Adagio

18. *Detto*

Mod.

19. *Detto*

Mod.

20. *Detto*

Mod.

21. *Trio für Violin - Viola*
Bass.

Adagio

22. *Detto für Detto . . .*
Andante con Variat:

23. *Detto für Detto*

all:

Trio für 2 Violinen und
Bass.

Mod.

24. *Divertimenti a 2 Violini e Basso.*
all.

25. *Detto a Detto*
all.

26. *Detto* - - - - -
all. molto

27. *Detto* - - - - -
all. mod.

28. *Trio a 2 Flauti e Violoncello.*
all.
 Comp. London 1794.

29. *Detto ... detto* - - - - -
 Comp. London 1794.

30. *Detto* - - - - - *Detto* - - - - -
 Comp. London 1794.

31. *Trio für Flöte - Violin und Bass.*
Adagio.
 Comp. 1762.

Divertimenti a 3 Trom:
Violoncello obl: Viol. Basso.

Detto . a Viol. Alto - Basso

Trio für Viol. Alt - Basso

Detto Detto

Trio für Violoncell' oblig.
Viola u Basso.

[The page contains approximately 25 lines of text that has been almost entirely redacted with thick black horizontal bars. Only faint, illegible fragments of text are visible through the bars.]

1. Divertimenti a 3 strom:
Bariton - Viola - Basso.

Mod.
Musical notation for the first system, featuring a treble and bass clef with a common time signature and a key signature of three sharps.

2. Detto Detto.

Adagio
Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

3. Detto

Adagio
Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

4. Detto

And.
Musical notation for the fourth system, featuring a treble and bass clef with a 2/4 time signature and a key signature of three sharps.

5. Detto

Mod.
Musical notation for the fifth system, featuring a treble and bass clef with a common time signature and a key signature of three sharps.

6. Detto

Adagio
Musical notation for the sixth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

7. Detto

Siciliano
Musical notation for the seventh system, featuring a treble and bass clef with a 6/8 time signature and a key signature of three sharps.

8. Detto
Comp. 1768.

Adagio
Musical notation for the eighth system, featuring a treble and bass clef with a 3/4 time signature and a key signature of three sharps.

And: con Variat.

9 *Divertimenti a 3 strom.*
Bariton - Alto - Basso.

Musical notation for item 9, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'pia.' marking.

10. *Detto Detto.*

Musical notation for item 10, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' and 'pizzic.' markings.

11. *Detto*

Musical notation for item 11, measures 1-4. Treble and bass staves with key signature of two sharps and common time signature. Includes 'all.' marking.

12 *Detto*

Musical notation for item 12, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' marking.

13. *Detto*

Musical notation for item 13, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'And: varie.' marking.

14. *Detto Detto*

Musical notation for item 14, measures 1-4. Treble and bass staves with key signature of two sharps and 3/4 time signature. Includes 'Adagio' marking.

15. *Detto*

Musical notation for item 15, measures 1-4. Treble and bass staves with key signature of two sharps and 6/8 time signature. Includes 'Adagio' and 'pizz.' markings.

16. *Detto*

Musical notation for item 16, measures 1-4. Treble and bass staves with key signature of two sharps and 2/4 time signature. Includes 'And: varie' marking.

17. *Disertimento p. Baritone - Viola
Basso.*

Mod.

18. *Trio für Violin - Viola - Basso.*

Adagio.

19. *Trio für 2 Violinen u Basso*

All.

$\frac{3}{4}$

20. *Detto*

All.

$\frac{3}{4}$

21. *Detto*

Andte con Variat.

$\frac{2}{4}$

22. *Trio a 2 Viol. e Basso.*

Andte

23. *Detto*

Mod.

24. *Detto für Violoncello
Viola - Basso.*

25 *Trio*
für Violin - Alt - Bass

26 *Trio*
für Violoncell - Alto - Bass

Trio
a 2 Violini - Bass.

Trio *f. Viol. alt. B.*

1. { Divertimenti a 3 strom.
Violin - Viola - Basso.

Handwritten musical notation for item 1, featuring a treble clef, a 2/4 time signature, and the tempo marking "Adagio. con Variationi".

2. { Trio a 2 Violini e Basso.

Handwritten musical notation for item 2, featuring a treble clef, a 6/8 time signature, and the tempo marking "Adagio".

3. { Detto a - - Detto ...

Handwritten musical notation for item 3, featuring a treble clef, a common time signature, and the tempo marking "Mod.".

4. { Trio für Violin - Alt - Basso

Handwritten musical notation for item 4, featuring a treble clef and a common time signature.

5. { Trio a 2 Viol: col Basso

Handwritten musical notation for item 5, featuring a treble clef, a common time signature, and the tempo marking "Mod.".

6. {

Handwritten musical notation for item 6, showing a treble clef and a common time signature.

7. {

Handwritten musical notation for item 7, showing a treble clef and a common time signature.

8. {

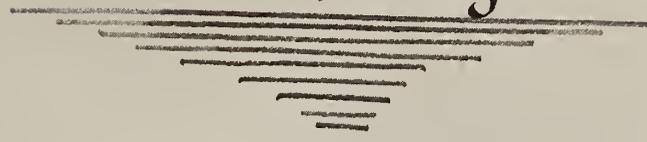
Handwritten musical notation for item 8, showing a treble clef and a common time signature.

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114

IV. Abtheilung



Compositionen

für Solo Clavier allein, und

mit

begleitung verschiedener Instrumente.

116

A Compositionen fürb Clavier allein.

1. { Sonate.

8 $\frac{2}{4}$ Mod.
C: $\frac{2}{4}$

2. { Sonate. Comp. 1773.
Aut. b. Art.

8 $\frac{2}{4}$ All.
C: $\frac{2}{4}$

3. { Fantasie.

8 $\frac{3}{8}$ All.
C: $\frac{3}{8}$

4. { Einzelnüb. Numb. 1. d. S. 10.

8 C All.
C: C

5. { Thema mit Variationen.

8 $\frac{2}{4}$ And.
C: $\frac{2}{4}$

6. { Solo a Cembalo.

8 $\frac{2}{4}$
C: $\frac{2}{4}$

7. { Sonate. Comp. 1771.
Aut. b. Art.

8 $\frac{6}{8}$ All. mod.
C: $\frac{6}{8}$

1. { Sonate für's Clav.:

And.

2. { Setto

all.

3. { Setto

all.

4. { Setto

Mod. for

5. { Setto - - - - -

all. for

6. { Setto - - - - -

all.

7. { Variationen für's Clav.

8. { Ein klaviers Üb. f. Clav.

1. { Sonate fimo Libro:

Handwritten musical notation for the first system of item 1. It consists of two staves. The upper staff is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat) and is marked 'all. mod.'. The lower staff is in 3/4 time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

2. { Detto

Handwritten musical notation for the first system of item 2. It consists of two staves. The upper staff is in common time (C) with a key signature of three flats and is marked 'Mod.'. The lower staff is in common time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

3. { Detto

Handwritten musical notation for the first system of item 3. It consists of two staves. The upper staff is in common time (C) with a key signature of three flats and is marked 'all.'. The lower staff is in common time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

4. { Detto

Handwritten musical notation for the first system of item 4. It consists of two staves. The upper staff is in common time (C) with a key signature of three flats and is marked 'all.'. The lower staff is in common time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

5. { Detto.

Handwritten musical notation for the first system of item 5. It consists of two staves. The upper staff is in 3/4 time with a key signature of three flats and is marked 'all.'. The lower staff is in 3/4 time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

6. { Detto

Handwritten musical notation for the first system of item 6. It consists of two staves. The upper staff is in common time (C) with a key signature of three flats and is marked 'Mod.'. The lower staff is in common time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

7. { Menuetto con Variationi

Handwritten musical notation for the first system of item 7. It consists of two staves. The upper staff is in 3/4 time with a key signature of three flats and is marked 'Mod.'. The lower staff is in 3/4 time with the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

1. { Sonata p. il Cembalo.

Handwritten musical notation for item 1, including treble and bass staves with notes and rests. Tempo marking: *All. mod. pia*.

2. { Detto

Handwritten musical notation for item 2, including treble and bass staves with notes and rests. Tempo marking: *Mod.* and time signature $\frac{2}{4}$.

3. { Detto . . . Comp. 1773.
Aut. & Art.

Handwritten musical notation for item 3, including treble and bass staves with notes and rests. Tempo marking: *Mod.* and trills (*tr*).

4. { Sonata per il Cembalo.
(Cis mol)

Handwritten musical notation for item 4, including treble and bass staves with notes and rests. Tempo marking: *all.* and dynamic marking *for*.

5. { Sonata in E mol.

Handwritten musical notation for item 5, including treble and bass staves with notes and rests. Tempo marking: *all.* and dynamic marking *sf.*

6. {

Handwritten musical notation for item 6, showing treble and bass staves with rests.

7. {

Handwritten musical notation for item 7, showing treble and bass staves with rests.

8. {

Handwritten musical notation for item 8, showing treble and bass staves with rests.

1. { Sonate für 6 Stimmen.
Comp. 1774. Aut. b. Art.

2. { Andante mit Variat:
zu 4 Händen

3. { Adagio für 6 Piano: allm

4. { Sonate für 6 Clavier.
Comp. 1773. Aut. b. Art.

5. { Solo a Cemb:

6. {

7. { Thema varie p. l. Clav:
Comp. 1793. Aut. b. Art.

1. { *Sonate fimb. Elms:*

2. { *Detto*

3. { *Capriccio per Cemb. solo.*

4. { *Sonata per Cemb. solo.*

5. { *Detto*

6. { *Detto*

7. {

8. { *Sonata a Cemb:*

1. { Sonata per il Cemb:

Handwritten musical notation for item 1. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is "And.". The notation includes various note values, rests, and dynamic markings.

2. { *Divertimento*
Detto Detto.

Handwritten musical notation for item 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes various note values, rests, and dynamic markings.

3. { Sonata per il Cemb:

Handwritten musical notation for item 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is "all.". The notation includes various note values, rests, and dynamic markings.

4. { Detto Detto.
Comp. 1773. Aut. G. Art:

Handwritten musical notation for item 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo marking is "And.". The notation includes various note values, rests, and dynamic markings.

{ Sonata . . a Cemb:

Handwritten musical notation for item 5. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The tempo marking is "Allo mod. son". The notation includes various note values, rests, and dynamic markings.

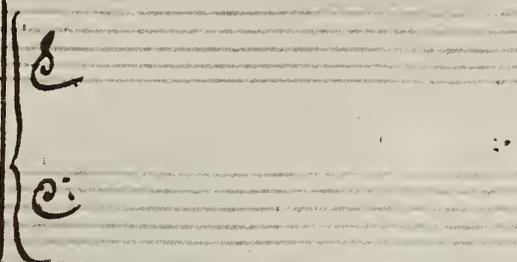
1. Sonata per il Cemb.

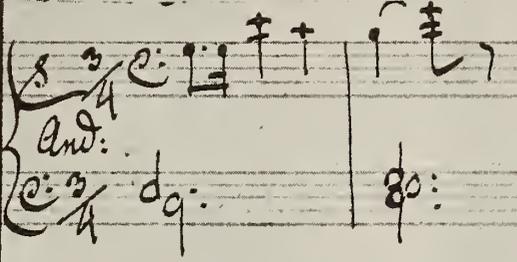
* 2. Thema. Andante con 4 Variationi per il Cemb.

Sonata per il Cemb.

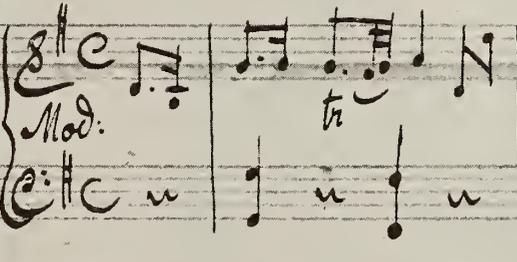
B Sonaten od Duo's für Clavier und Violine.

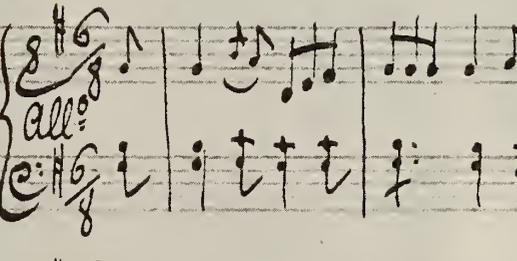
1. { Sonate für Clavier mit Violin = Engl. } 

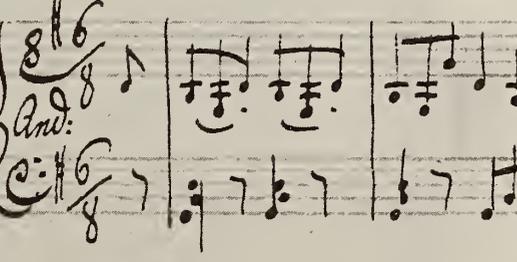
* 2. { } 

3. { Sonata a Detto. } 

4. { Detto } 

5. { Detto } 

6. { Detto } 

7. { Detto } 

Verte

Sonata per il Cembalo.
col Violino.

Blank musical staff with a brace on the left.

Blank musical staff with a brace on the left.

Sonata per il Cembalo
col Violino.

Blank musical staff with a brace on the left.

Blank musical staff with a brace on the left.

Detto Detto

This image shows a blank page from a ledger or account book. The page is ruled with horizontal lines, creating a grid for entries. A single vertical line runs down the center of the page, dividing it into two columns. The paper is aged and shows some minor blemishes. The page number '127.' is written in the top right corner.

[Faint, illegible text in the left column, possibly bleed-through from the reverse side of the page.]

[Faint, illegible text in the right column, possibly bleed-through from the reverse side of the page.]

Trios, Divertimenti für Horn - Violine - Violoncell.

1. { Trio f. Clav: Viol. Bass

2. { Detto

3. { Detto Detto...
(Pastorale)

4. { Detto

5. { Divertimento p. Cembalo
Viol. Basso.

6. { ^{No.} Divertimento a 4 Strom:
Cembalo - 2 Viol. e Basso

7. { Sonata p. Cemb: Viol. Bass:
(in C mol)

Sonata per il Cemb: Viol: Cello. *Andante.*

Detto Compo: 1785. *And.*
Aut. b. Aut.

Sonata per il Cembalo.
Violino e Violonzello.

Detto a Detto *All: for*

1. { Sonata per il Cemb.
Viol. e Basso.

Musical notation for item 1, featuring treble and bass staves with a 2/4 time signature, a key signature of two flats, and markings for 'All.' and 'for'.

2. { Divertimento
a detto

Musical notation for item 2, featuring treble and bass staves with a common time signature, a key signature of two flats, and markings for 'Mod.' and 'tr'.

3. { detto detto

Musical notation for item 3, featuring treble and bass staves with a 2/4 time signature, a key signature of two flats, and markings for 'All.' and 'p'.

4. { detto detto

Musical notation for item 4, featuring treble and bass staves with a common time signature, a key signature of two flats, and markings for 'All. mod.', 'for', and 'p'.

5. { Sonata p. Cemb.
Viol. e Cello.

Musical notation for item 5, featuring treble and bass staves with a common time signature, a key signature of two flats, and markings for 'mod.' and 'All.'.

6. { detto detto

Musical notation for item 6, featuring treble and bass staves with a common time signature, a key signature of two flats, and markings for 'All. moder.' and 'for'.

7. {

Musical notation for item 7, showing a treble staff with a key signature of two flats.

Musical notation at the bottom of the page, featuring treble and bass staves with a 2/4 time signature, a key signature of two flats, and the marking 'Andte'.

Sonata per il Cembalo
Violino e Violoncello.

Detto

Detto

Trio a Cemb: Viol. Basso.

Detto

Detto Detto

Detto Detto

Detto Detto

{

{

{ Sonata per il Cembalo
Violino e Cello.

Adagio

{ Detto Detto

All^o

for

{ Detto Detto

Andante.

{ Divertimento a 4 Strum:
Cembalo - 2 Viol. Basso.)

And.

{ Detto Detto

g mol.

Mod.

{ Detto Detto

Andante

Sonata per il Cembalo
Violino e Violoncello

And.

Violino

Violoncello

Detto Detto

All. mod.

Detto Detto.

Adagio

Violino

Violoncello

Detto Detto

all.

1. Sonata per il Clavicembalo
Violino e Basso

8^{va}. altu *~~~~~*

All^o.

2. Detto ai Detto

All^o. mod.

3. Detto Detto
Comp. 1769.

Mod.

for

Concerte für's Clavier mit Orchester = Einleitung.

1. Concerto per il Cemb: obl:
2 Viol. 2 Ob. 2 Corni, Viola - B.

Musical notation for Concerto 1, measures 1-4. Treble and bass clefs, 2/4 time signature, all: tempo, forte dynamics.

2. Detto
2 Viol. e Basso.

Musical notation for Concerto 2, measures 1-4. Treble and bass clefs, 2/4 time signature, all: tempo, forte dynamics, piano dynamic.

3. Detto
2 Viol. e Basso.
Comp. 1770.

Musical notation for Concerto 3, measures 1-4. Treble and bass clefs, 2/4 time signature, all: tempo.

4. Detto Detto.

Musical notation for Concerto 4, measures 1-5. Treble and bass clefs, 2/4 time signature, all: tempo.

5. Detto Detto
Comp. 1770.

Musical notation for Concerto 5, measures 1-4. Treble and bass clefs, 2/4 time signature, all: tempo.

6.

Empty musical staves for Concerto 6.

7. Detto Detto
2 Viol. Alto - Basso.

Musical notation for Concerto 7, measures 1-4. Treble and bass clefs, 2/4 time signature, all: tempo.

Concerto p. Clavicembalo
Violino Solo e Strom:

Musical notation for the first piece. It consists of two staves. The top staff is in G major (one sharp) and 2/4 time, marked 'All. mod.'. It contains four measures of music. The bottom staff is in C major (no sharps or flats) and 2/4 time, containing four measures of music.

Two empty musical staves, one above the other, with a brace on the left side.

Concerto a Cemb. e Viol.
obl.
2 Viol. Alto - Basso.

Musical notation for the second piece. It consists of two staves. The top staff is in G major (one sharp) and 2/4 time, marked 'All.'. It contains four measures of music. The bottom staff is in C major (no sharps or flats) and 2/4 time, containing four measures of music.

Concerto a Cemb.
2 Viol. A. Basso

Musical notation for the third piece. It consists of two staves. The top staff is in G major (one sharp) and 2/4 time. It contains two measures of music. The bottom staff is in C major (no sharps or flats) and 2/4 time, containing two measures of music.

Concerto per il Cembalo
2 Violini e Basso rip.

Detto . . . Detto
2 Viol. A. B. 2 Ob. 2 Corni.

{

{

Concerto per il Cembalo
2 Viol. A. B. 2 Ob. 2 Corni.

V. Abtheilung

V.)

- a) Concerte für symphonischer Instrumental
- b. Motette und andere einzelne Stücke
- c. Lieder = Musik. sind ganz aus dem f. Element.
- d. Duetten für 2 Stimmen = Instrumental.

1481

1. *Concert f. d. Violine*
mit Engl. u. 2 Viol. Alto - Bass.
Comp. circa 1769.

* 2. *Concert für Violine*
Detto. 1769.

1. { Concert für's Violonzello
mit Longel. u. 2 Viol. A. B.

All.
C: # # 2/4

2. { Detto

All.
C: b b C

3. { Concert f. Violonzell.
2 Viol. alt. Basfo. 2 Corni
(Comp. 1770.)

all.
C: # # C

C:
C:

{ Concerto per il Contra =
= Basfo.

C:
C:

1. { Concerto per il Baritono
2 Viol. Viola e Basfo.
(für'n künftigen Gensung.)

C:
C:

2. { Detto Detto

C:
C:

3. { Detto . . . Detto . . .

C:
C:

* 1. Concerto per il Corno.
avec accompagn: 2 Viol. A. B.

Handwritten musical notation for the first piece, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation shows a melodic line with various note values and rests.

2. Concerto per il Corno.
Di Caccia. 2 Viol. 2 Ob.
A. B. Comp. 1762.

Handwritten musical notation for the second piece, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation shows a melodic line with various note values and rests.

Aut. G. M. V.

* 3. Concerto a 2 Corni obl.

Handwritten musical notation for the third piece, showing a treble clef and a common time signature (C). The notation is mostly blank, with some faint markings.

* Concert für die Trompeten

Handwritten musical notation for the fourth piece, including a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The notation shows a melodic line with various note values and rests.

Orig. Part. im
Archiv d. Gesellschaft
der Musikfreunde
cong. f. Anton Weidinger

Concerto per il Flauto
2 Viol. alte - Basso.
(Comp. circa 1770.)

Handwritten musical notation on a staff. It begins with a treble clef, followed by a key signature of one sharp (F#). The tempo marking "All. mod." is written below the staff. The notation includes several notes and rests, with some notes beamed together. The staff is enclosed in a large bracket on the left side.

1. Marsch für fünf Orgeln
Orgelwerk: in 2 Theilen
(Aut. & Art.)

Marsch:
Musical notation for the first piece, featuring a treble clef, common time signature, and a bass clef with a flat. The notation includes melodic lines with notes and rests, and a bass line with rests.

2. Marsch für Symphonie = Musik
2 Clarinetten. 2 Fag. 2 Corni.
(Aut. & Art.)

Musical notation for the second piece, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a bass clef with a flat. The notation shows melodic lines and a bass line.

3. Marsch für drei Orgeln
(Aut. & Art.)

Musical notation for the third piece, featuring a treble clef, common time signature, and a bass clef with a flat. The notation includes melodic lines and a bass line. A note on the right side says "für 25 Takt".

4. Jünglings- und Mädchen-Marsch
Marsch für unsere
Symphonie Musik.
Aut. & Art.

Musical notation for the fourth piece, showing a treble clef and a bass clef with a flat.

5. Englischer Marsch
für die ...
Aut. in F-moll & G-moll

Musical notation for the fifth piece, showing a treble clef and a bass clef with a flat.

1. 1 Stück f. vier Orgeln = 4 St.
(Aut. & Art.)

Musical notation for the sixth piece, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a bass clef with a flat. The notation shows melodic lines and a bass line.

2. Detto ... Detto ...
Aut. & Art.

Musical notation for the seventh piece, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a bass clef with a flat. The notation shows melodic lines and a bass line.

[The page contains approximately 15 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is organized into several paragraphs, but the characters and words are too light to be transcribed accurately.]

[The page contains extremely faint, illegible text that appears to be a list or index of entries. The text is too light to transcribe accurately.]

* Tercio = Maqis für Oboen & Violoncello & Bass.

1. Menuett für Trio
für Oboen.
Aut. & Art.

2. XII Redoutte = Menuetten
für Oboen.

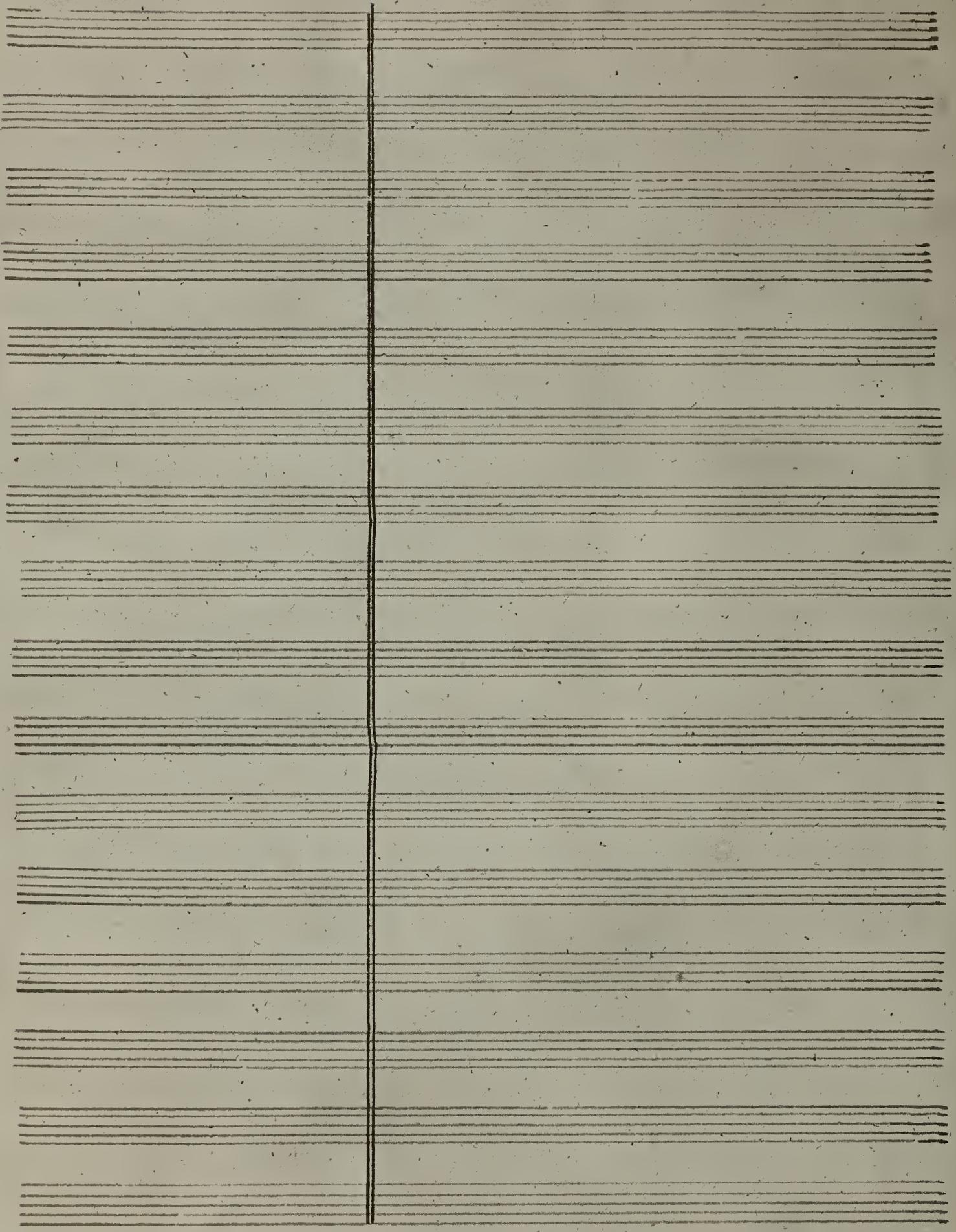
3. XXIV. Menuetten f. Oboen
Comp. in London 1791. - 1795.

4. XVI. Menuetten f. Oboen.

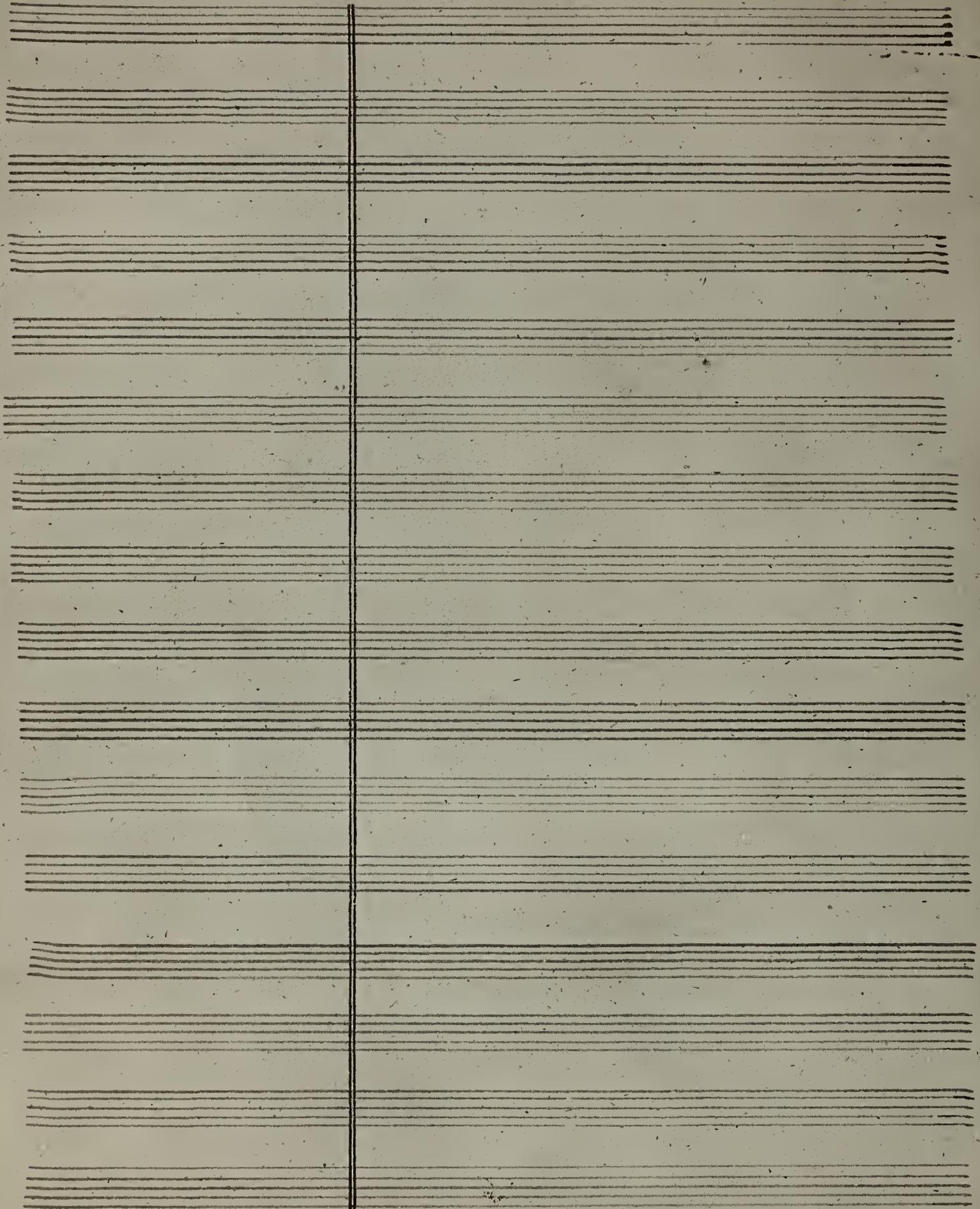
5. IX. Menuetten f. Oboen.

6. Olyon = Menuett f. Trio
für Oboen

154



158



1. *Duetten für 2 Violin = nen*

1. *Mod.*

2. *Mod.*

2. *Duett f. 2 Viol.*

1. *Mod.*

2. *Mod.*

3. *Detto*

1. *And.*

2. *And.*

4. *Detto Detto*

1. *Mod.*

2. *Mod.*

5. *Detto*

1. *And.*

2. *And.*

6. *Detto Detto*

1. *And.*

2. *And.*

7. *Duetto für Flöte u. Bass*

Fl. *And.*

B.

8. *Duett f. Violin u. Viola.*

1. *All.*

2. *All.*

Duetten für Bariton

1. *und ...*

2.

3.

4.

5.

6.

This image shows a page of handwritten musical notation. At the top left, the page number '158' is written and underlined. The title 'Duetten für Bariton' is written in a cursive hand at the top. Below the title, there are eight systems of musical staves. Each system consists of two staves on the left and two staves on the right, separated by a central vertical line. The first system is labeled '1.' and includes the text 'und ...'. The other systems are labeled '2.', '3.', '4.', '5.', and '6.'. The notation is sparse, with only a few notes and rests visible on the staves.

[Redacted text block]

Ausgang

zum VI. Abtheilung gehörig

ausführt:

nicht nur Neuen, welche zu seinen italienischen Opere
gehören; und zwar:

- a) zum Opere "Armida" 3 Bände
- b) "la vera Costanza" 5 Bände
- c) zu verschiedenen andern Opere 16 Bände.

I. Müler aus der Oper "Armida" von Jos. Haydn.

1. Recitativo "oh amico oh mio rossor"
 Duetto "Cara Soro sedile"
 (di Rinaldo ed Armida)

Recit. *Largo* *for* *piu* *for*

2. Aria di bravura di Rinaldo
 "Vado a pugnar contento"

for *All.* *for*

3. Aria di Rinaldo (Tenore)
 "Armida oh affanno"

All. *piu* *for*

Il Flauto aut. Am. Lynn "La vera Costanza" von J. Haydn.

1. *Misera chi m'ajuta* //

Recitativo

Mod: *pia*

Sopr: Aria *Presto*

"Dove fuggi ove m'asconde?"

2. *Duetto di Rosina (Sopr:) e Conte (Tenore)*

"Rosina vengosina"

Poco adagio

mp

3. *Aria di Rosina. Sopr:*

"Signor voi sapete"

And. po

mp

3

4. *Eccomi giunta al Colmo* //

Recitativo

Rosina.

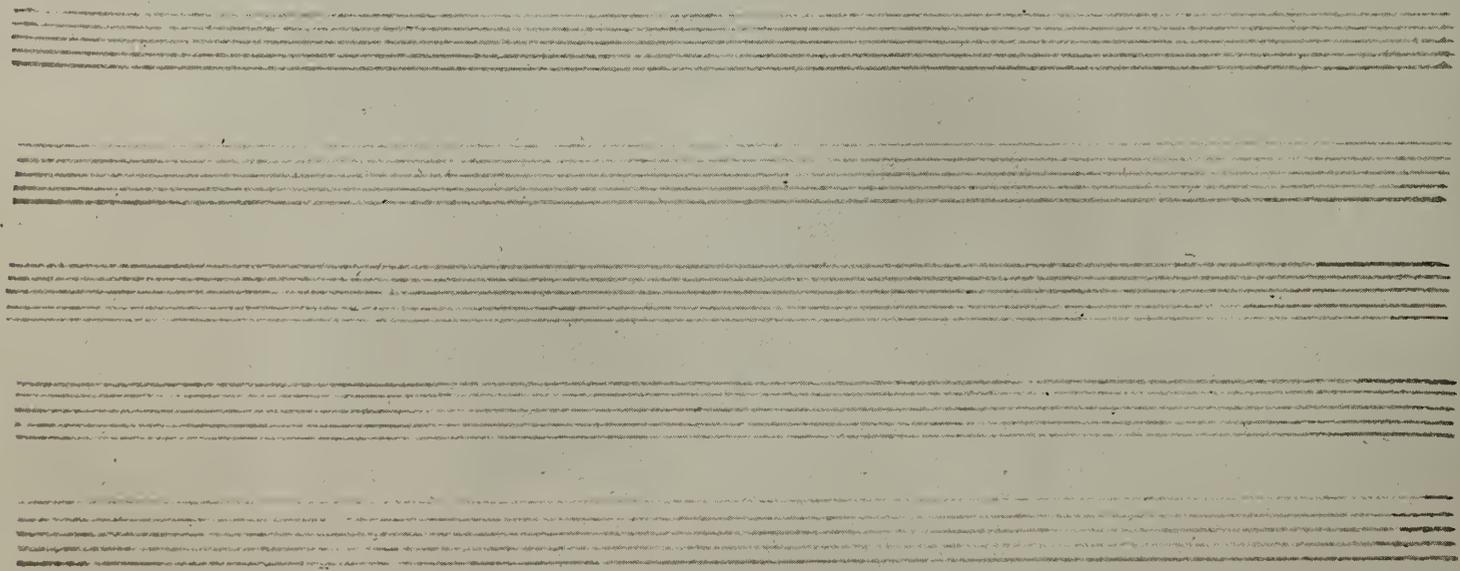
Aria *Largo. pia*

5. *Scena con Aria di Rosina.*

Scritta per la Ripamonti l'anno 1779. a Esterhazy

Aria *Adagio. p*

"Misera chi m'ajuta"



III. Compositio nuncupativa in g-moll: Arias, welche wesensvoll zu pinnieren
sind. Beginn geföhmt.

1. Aria di Giannina. (Soprano)
("la moglie quando e buona")

And.
mit Orf. Zugl

2. Sopran = Arie. mit Orf. Zugl
("Via siate bonino")

And. po

3. Detto (Lindora)
("Son pitosa son bonina")

And.

4. Aria per Tenore. con Strom:
("Cara! e vero io son tiranno")

Adagio

5. Aria p. il Soprano. con Strom
("Vedi se t'amo vien")

Adagio

6. Aria di Sopr. (Pierzia)
("Or vicina a te mio cuore")

All.
Som

Recitativo con Strom. Aria "A triumphar d'in vita"

* Va benissimo - a - mor =

All.
Som

8. Sopran = Arie.
La mia pace oh Dio!

9. Arie dell' Opera "Orfeo"
"Perduto un'altra volta"
(Soprano)

10. Arie di Soprano (Lisetta)
"Io son poverina"

11. Recitativo ed Arie d' Orfeo.
Dov'è quell' Alma audace."
Aria "In un Mar d'acere"

12. Arietta per Soprano.
chi spira e non opera ez.

13. Scena ed Arie p. Soprano
"Angelica"
"Implacabile numi"

14. Arie per il Tenore con Orch:
"Tornate pur mia bella"

15.

[The page contains several lines of extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

[The page contains approximately 25 lines of text that has been almost entirely obscured by heavy horizontal black redaction bars. Only faint, illegible fragments of text are visible between the bars.]

VI. Abtheilung

Vocal-Musick.

selb:

- 1. Compositionen für die Kirche.
- 2. Opern und Cantaten.
- 3. Oratorien - Lieder.
- 4. Regelmäßige Gesänge.
- 5. Lieder und Chöre.
- 6. Canon's für mehrere Stimmen.

Joseph Haydn's kirchliche Messen, und andere Kirchen-Musik.

1. *Missa a 4 voci con strom:*
 sub titolo: *in tempore belli*
 Comp. 1798.

Largo.

pp Kyrie e leison

Aut. b. Lämpf & Amfeger
 in Linzstadt.

2. *Missa S^{ta} Cecilia.*
 a 4 voci con strom:
 Comp.
 Permit: bei Lammich in Linz
 N^o 1.

Largo.

pp Kyrie - eli son e =

3. *Missa Cellensis.*
 a. 4 voci con strom:
 Comp. Anno 1782.
 Permit: bei Lammich in Linz
 N^o 7.

Viol:
Adagio pp

all: Viol.

Cello

Autogr: bei Hofmann Linzstadt

4. *Missa brevis*
 a 4 voci con strom
 Aus dem frühesten Zeit.
 minus 1. Messen.

1. *Missa brevis*
 a 4 voci con strom
 Aus dem frühesten Zeit.
 minus 1. Messen.

Kyrie Mod:

2. *Missa S^{ti} Nicolai.*
 a 4 voci. 2 Viol: ez. Basso
 Comp. 1772.

Alle gretto.

pp Kyrie

pp

Aut. b. Art:

Verteuer

1. Missa Solemnis.
a 4 voci con Strom:
Comp.

Kyrie
Adagio for
Cantata
Kant. groß. in
Litzgig sub N. V.

2. Missa Solemnis.
a 4 voci conc: con Strom:
Comp. 1799.
Aut. in der h. b. Hofbibliothek

Kyrie
Adagio
pia.
Kant. groß. in
Litzgig

3. Missa Solemnis.
a 4 voci conc: con strom:
Comp.

Kyrie
Adagio for
pia
Kant. groß. in Litzgig
sub N. VI.

4. Missa Solemnis.
a 4 voci conc: con strom:
(Comp. 1801)

Kyrie
Adagio
p
Kant. groß. in Litzgig
sub N. IV.

5. Missa brevis.
a 4 voci 2 Viol: ez: Bapto.
Comp.

Kyrie
Adagio.
p
Kyrie e
li-son e li-son
Kant. groß. in Litzgig

6. Missa solemnis.
a 4 Voc: con Org: concert:
a strom:

Kyrie
Modto
p
Kant. groß. in Litzgig

7. Missa brevis a 5 Voci
2 Sopr. Alt. T. B. con Org:

Kyrie
all.
Kant. groß. in Litzgig

1. Missa sub titulo:
"Sant bona mixta malis?"
a 4 voci senza Strom:

Tenore
Ky - ri e lei =
Kyrie Ky - ri - e e lei - son

2. Missa Solemnis. / Nalson:
a 4 voci Conc: con Strom:
Comps:

All: mod. for Clar:
J. Ligg. yop.
Kumb. H. I

1. Te Deum laudamus:
Hymnus Ambr: a 4 voci con:
con Strom:

All: for
J. Ligg. yop.
in Ligg.

2. Detto Detto

All: mod:
Te Deum laudamus, te Dominum Confitemur
for

Offertorium a 4 voci
senza stromenti.

alla Capella
Non nobis Domi - ni, non nobis

Responsoria di Venerabili
a) Lauda Sion Salvatorem:

3/4

1. *Salve Regina.*
 a 4 voci conc: con Organo Solo
 e Strom: 2 V. Al. Basso.
 Comp. 1771.

Andante
 Org. solo. *pia*

Autogr
 Bri
 G. P. Kellner
 in Berlin

2. *Salve Regina. a Sopr:*
 solo - Coro e Strom:
 Organistens u. Organum Solo u. Tutti
 Organum.

All: mod:

3. *Salve Regina*
 a Sopr. Solo - con Coro e Strom:
 detto ut supra.

And:

4. *Cantilena pro Adventu*

Mod:
 Qui! Mayd ip' diuiniui,

5. *Coro.*

Mod: p.

6. *Coro.*

And:

Joseph Haydn's italien: und Deutsche Opern.

<p>1. <i>La Canterina.</i> Opera in 2. Atti. 1766. Aut. G. Süsser / G. Süsser</p>	<p>E C</p>
<p>2. <i>Lo Speciale.</i> Opera in 3 Atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p>E C</p>
<p>3. <i>L'incontro improvviso.</i> Opera in 3. Atti. 1777. Aut. G. Süsser / G. Süsser</p>	<p>E C</p>
<p>4. <i>Le Pescatrice.</i> Opera in 3. Atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p>E C</p>
<p>5. <i>Il Mondo della Luna.</i> Opera buffa in 2 atti. 1769. Aut. G. Süsser / G. Süsser</p>	<p>Ouverture E $\frac{3}{4}$ All. C $\frac{3}{4}$ <i>dy</i></p>
<p>6. <i>L'Isola disabitata.</i> Azione teatrale in 2 Atti. Comp. 1785. für die Alabruina filar. monica zu Modena.</p>	<p>E $\frac{6}{8}$ Largo. C $\frac{3}{4}$ Sinfonie. <i>otto</i></p>

7. *La infedelta Svede.*
 Opera.

8. *La vera Costanza.*
 Drama giocoso. comp. finto
 Admiano Goffredo.

Aufgeführt zu Rom 1779.

9. *Armida. Opera Seria.*
 Comp. 1784.

All.^o con brio.

10. *La infedelta delusa.*
 (Opera in 2 Atti) *burletta*

Aufgeführt in Rom im Jahr 1775.

11. *La Fedelta premiata*
 Opera ^{Guffa} in 3 Atti.

1780.

12. *Orlando Paladino.*
 Opera in 3 Atti.

1782.

Vivace

den Herrn: Aich
 mit dem
 Land ist zu
 den yuden

13. *Acide et Galatea.*
 in 4 Acti.

Comp. für die Musik d. Jahr 1763

zum Vorwürf d. Herrn des Grafen
 Anton Esterházy.

14. } *Genovesens 4^{tes} Spiel* } S
Drücker Mercurius = Oper } C:
1778.

15. } *Dido.* } S
gewöhnliche Mercurius = Oper. } C:
1778.

16. } *Philemon und Baucis?* } S
ditto ditto . 1773. } C:

17. } *Die bestrafte Rachgier:* } S
oder: Das abenteuerliche Tyraub: } C:

18. } *Der kramme Teufel: Asmodeo* } S
für das Luzulisch: Theater in Berlin. } C:
Comp. circa 1750 - 1754.

19. } *Alceste. Opera Seria in 3 Acti.* } S
Aut. des 3. Abts b. Art. } C:

20. } *Hexen = schabbes? Mercurius = Oper* } S
aufgeführt zu Glogow 1770. } C:

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21 { Comp. London 1791.
Orfeo ed Euridice
Drama per Musica a 2 Voci
et:

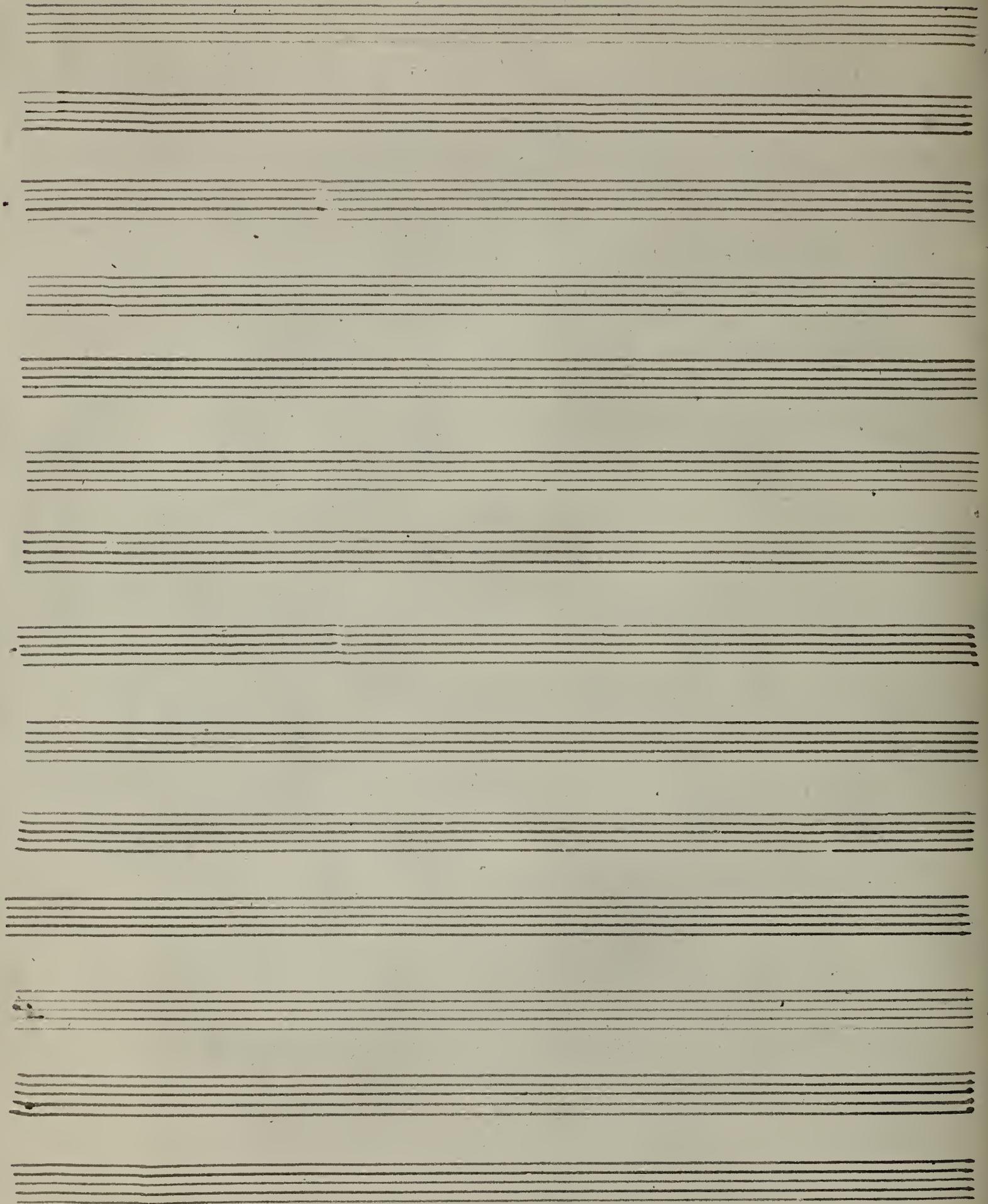
S
ode mükwämsb Gri Dns Duetten.
C:

Gott erhalte Erwey du Leysen. Volksgymn. für 4 Stimm mit Orgel.
Orgel mit Orgel.

*

Der Original finden in dem ungarischen
Liederbuche derjenige Hymnen bequemt
der b. b. Lyf-bibliothek in Wien.

* *Sopran für 1 Solo = Altus in Epos
mit Chor. Orgel: alt Gewindnung
an D. Harrington für die an
Händen gemischten Verse in Mäxib*



Jos. Haydn's mehrstimmige Gesänge mit Klavierbegleitung

A. Terzette.

1. *Au die Welt.*
 "Für Welt ihr" etc.
 a 2 Tenor e Bass. od. Comb.

all.
 For. Für Welt ihr!

2. *der Junge singt sein Lied.*
 a Dettlo

all. Du set das Aug, die Hand,

3. *Au die Frauen.*
 (Nach Anknou) a 2 Ten; Bass
 "Nadur gab Nimmu Nimmu"

all. mod.

4. *Lehrerhaltung des Teich*
 n. Gallant. a 2 Ten; Bass
 "Der Jüngling kauft des Mannes
 Gut"

mezza voce
Andte

B. Quartetten

1. Die Sonnenfeier.
 "Sonne! Erhebe dich wieder!"

8^b C Allegretto *for*
 C: 8^b C *for*

2. Allod hat seiner Zeit.
 "Lieber, lieber, lieber, lümmel!"

8^b C Allegretto
 C: 8^b C

3. Die Harmonie in der Luft.
 O! wunderbare Harmonie!

8^b C Allegretto
 C: 8^b C

4. Der Augenblick.
 Jubelst - jubelst - jubelst:

8^b C poco Adagio
 C: 8^b C

5. Die Harmonie.
 "Sonne! ist lieber für dich!"

8^b C Andante
 C: 8^b C

6. "Der Jubel"
 "Lieber ist alle unser Lärm!"

8^b C molto Adagio
 C: 8^b C

7. *Devotlind zu Gott. (Gallert.)*
 "Du bist die Hüfte u. Stamm
 gebildet."

poco Adagio
for

8. *Abendlied zu Gott.*
 "Hymne! Inm du wir dich
 Loben."

Adagio. for
pia.

9. *Lied der die Liebten müß*
 "Lied ist meine Noth?"

Adagio
for
pia

Joseph Haydn's würdliche Gesänge für 1 Stimm mit Slow. Temp.

* 40. *Trübt unglückliche Liebe*
 Ihr unglücklichen Mädchen *Adagio*

* 41. *Gesung. (O tenebræ vocis II)*
 O quieram tuu qu' stüß vorfallt *poco Adagio*
 Trüggig b. Ennitharz.

Joseph Haydn's vortreffliche Gesänge für 1 Violine mit Klavierbegleitung.

1. Lied für 1 Sopr. Winter mit Sturm
"Ein Freund kehrt von Tyßberg"
"Schneef."

Musical notation for the first piece, including treble and bass staves with notes and rests. Tempo marking: *Andante*.

2. Englisches Madrigal = Lied.
"Hör! wir vom Spinnrad des John Mayr"
"Fligh on the giddy"

Musical notation for the second piece. Tempo marking: *All: mod.*

Composit London 1794.

3. Ein Aufzug = Jammers.
"Auf meine zu wandeln"
"To wander alone"

Musical notation for the third piece. Tempo marking: *Adagio*.

^{NB} Auf dem Meer till
"Bonaparte in Egypten"
"Aufzug"

4. Sympathie
"Dir lieb ich dich etc. etc."
"Auf mich! Ich zu London compos."

Musical notation for the fourth piece. Tempo marking: *Mod. po*.

5. (Hoch Verabschiedung)
"Nicht bring dir Lieber etc."
"She never told her love"

Musical notation for the fifth piece. Tempo marking: *Mod.*

6. In allem Lieb.
"Ob ich dich lieber, magst du?"
"Piercing Eyes"

Musical notation for the sixth piece. Tempo marking: *all.*

7. Antwort auf d. Inzug eines
Müdehubs.
"Druckst du auf so innig etc."

Musical notation for the seventh piece. Tempo marking: *Adagio*.

Vertatur

8. Lob dem Sirelreit.

And.

9. Lob Lobens ist nie Ende.

Mod.

10. Auf unsers Vaters Grab.

11. Zugminderheit.

12. Ein sehr gewöhnliche Gesichte
„Hilf uns denn zu dem Liebts sein“

And.

cgr

13. Dem unser Lust.

cgr

14. Grüß dich mein nit. (Content.)
a me how wantij is my store
Auf mich. In't zu London comp.

p

15. Gebeth zu Gott.

16. { Der Schiffsinn.
"Wille ist willems Drey u' sein z!"

17. { Fuder unius das selbe Lied.

18. { der Doo = Fuderhorn.

19. { Liebesminnenung.

20. { Diefhorn-Lied.
"Wille pruzt die Mullen: Zuber die!"

21. { Die Komposition.
Komposition pruzt uniu uniuob
Lyanng.

22. { Communitonung.
Gfo beuzen Comyon uniuft z!"

23. { Die Tunnir.
du Thunnen knuht nicht uniuun
Thunng.

24. *Mina.*
Ihre freywillig Lieb in Ehem
mich.

Hand:
Musical notation for item 24, featuring a treble and bass staff with a common time signature and a key signature of one sharp (F#).

25. *Arbeits*
"Arbeits" ist, das du mich lieb,

All.
Musical notation for item 25, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#).

26. *Liebe*
Liebe

Adag.
Musical notation for item 26, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#).

27. *Dir*
Dir
Lied
Lied

All.
Musical notation for item 27, featuring a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#).

28. *Dir*
Dir
Lied
Lied

Adagio.
Musical notation for item 28, featuring a treble and bass staff with a 3/4 time signature and a key signature of two flats (Bb, Eb).

29. *An*
An
Lied
Lied

poco Adag.
Musical notation for item 29, featuring a treble and bass staff with a 3/4 time signature and a key signature of two flats (Bb, Eb).

30. *Lied*
Lied
Lied

All.
Musical notation for item 30, featuring a treble and bass staff with a 6/8 time signature and a key signature of two flats (Bb, Eb).

31. *An*
An
Lied
Lied

Musical notation for item 31, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#).

32 { Au der Galileen.
O liebste Mädchen sein
mit:

And.
Musical notation for item 32, including vocal line and piano accompaniment.

* 33 { Lied: "Im Dienst der Liebe"
A. B. Art: "Kübel"
Dir youngste Erbe will glücklich
sein.

And.
Musical notation for item 33, including vocal line and piano accompaniment.

gesch. v. Zing

* 34 { Arie des Tillygeist aus
die Tillygeist "Alfred"
Comp. 1796. A. B. A.

Musical notation for item 34, including vocal line and piano accompaniment.

* 35 { Recitativo u Arie
mit französis. Text.
"Fatal Amor" A. B. Art.

Recitativo
Musical notation for item 35, including vocal line and piano accompaniment.

* 36 { Cantata a Sopr: 2 Corni.
2 Ob: Fl. 2 Sag: 2 Viol. A. B.

Recit:
Musical notation for item 36, including vocal line and piano accompaniment.

* 37 { The spirits Song.
March! March! what I shall "

adagio
Musical notation for item 37, including vocal line and piano accompaniment.

* 38 { Das Ambrudo Mädchen.
"Und wirst du kein Heilig sein?"
für Sopr.

adagio.
Musical notation for item 38, including vocal line and piano accompaniment.

* 39 { Cupido.
"Lied der mein Ambrudo Mädchen"

Allegretto
Musical notation for item 39, including vocal line and piano accompaniment.

Duetten für Sopran und Tenor mit Herrn. Engelbrecht

1. *"Fühl' dir's an, du wirst es
prohm"*
"Senti qui, che lo vedrai."

Adagio
Aut. G. Sings
Glorioserzig.

2. *"Laß mich holden! weym."*
Saper vorci se m'ami"

Adagio.

Orfeo e Euridice
Comp. London 1791.
Drama per Musica
a 2 Voci col Orch.

Adagio
pia.

* *Duetto f. Sopr. u. Tenor.*
quel tuo visetto amabile.

Allegretto
p^o

* *Duetto di Nina e Tyrzi.*
Saper vorci se m'ami."

And.

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Joseph Haydn's päpstlicher Canon's für 3. 4. und 5. Stimmen.

1. | *Le 3 Cose.* | ^{Canon} a 3 Voci. | *Aspettare, e non ve-nire =*

2. | Canon a 4 Voci. | *Ich will lieber sterben.*

3. | *Detto* 4 Voci ^{and.} | *Ich will leben, denn . . .*

4. | Canon a 5 Voci | *Hörst du nicht wie ich rede -*

5. | *Detto* *Detto* | *erhöhet die meine Schwärmen =*

6. | = = a 3 Voci | *Ich will dich lieben und dich nicht lassen*

7. | *Detto* a 2 Voci | *Ich will dich lieben und dich nicht lassen?*

8. | *Detto* a 4 Voci | *Ich will dich lieben und dich nicht lassen:*

9. | *Detto* a 5 Voci | *Ich will dich lieben und dich nicht lassen*

10. | *Detto* a 4 Voci | *Ich will dich lieben und dich nicht lassen*

11. | *Das Flehen 1. mal 1.*
(a 4 Voci) | *Ich will dich lieben und dich nicht lassen*

12. | Canon a 3 Voci | *Ich will dich lieben und dich nicht lassen*

13. | *Detto* a 4 Voci | *Ich will dich lieben und dich nicht lassen*

14. | *Detto* a 4 Voci | *Ich will dich lieben und dich nicht lassen*

15. | *Detto* a 5 Voci. | *Ich will dich lieben und dich nicht lassen.*

V.S.

32. || Canon a 3 Voci.

Siefst! - wu ich dich dich frey ist.

33. || Canon a 4 Voci.

Er - stellt dich amuich dich still zu blieben

34. || Detto . . . Detto

Zu nuzig beynd dich lach freyheit in dich

35. || Canon a 4 Voci.

Ob ich manigam leben wunde

36. || Canon a 3 Voci.

O stalt dich Nuzig - dich manigam bei mich

37. || Canon a 3 Voci.

Illa - potens su - i to - tus que

38. || Canon a 3 Voci.

Allad gung stur mich von lamm,

39. || Canon a 4 Voci.

Zed ist ein loru - - gar Affas.

40. || Canon a 3 Voci

Zy dich be - unidru? For! no puzen

41. || Canon a 3 Voci

Er stalt zer in lichen, in

42. || Canon a 3 Voci.

Zed unu ich ninnu Gblunum.

Die X Gebote Gottes als Sonnet in Miss. grif. 10. Pos. Haydn zu London

in den Jahren 1791-1795

N^o. 1. Canon a 3 Voci

Handwritten musical notation for Canon No. 1, 3 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pillest von mir." The notation includes a whole note, followed by two quarter notes, and a final whole note.

N^o. 2. " " 4 Voci

Handwritten musical notation for Canon No. 2, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The lyrics are: "du pillest den Namen Gottes". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

N^o. 3. " " 4 " "

Handwritten musical notation for Canon No. 3, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of two flats (Bb, Eb). The lyrics are: "du pillest von den Engeln". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

N^o. 4. Canon a 4^{ten} Voci

Handwritten musical notation for Canon No. 4, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of two flats (Bb, Eb). The lyrics are: "du pillest das in Mitten von uns". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

N^o. 5. Canon a 4 Voci

Handwritten musical notation for Canon No. 5, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of two flats (Bb, Eb). The lyrics are: "du pillest nicht die ...". The notation includes a whole note, followed by a quarter note, and a final whole note.

N^o. 6. Canon a 5 Voci

Handwritten musical notation for Canon No. 6, 5 voices. The staff shows a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The lyrics are: "du pillest nicht die ...". The notation consists of a series of eighth notes.

N^o. 7. Canon a 5 Voci

Handwritten musical notation for Canon No. 7, 5 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pillest nicht die ...". The notation includes a whole note, followed by a quarter note, and a final whole note.

N^o. 8. Canon a 4 Voci

Handwritten musical notation for Canon No. 8, 4 voices. The staff shows a treble clef, a 3/4 time signature, and a key signature of three sharps (F#, C#, G#). The lyrics are: "du pillest kein ...". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

N^o. 9. Canon a 4 =

Handwritten musical notation for Canon No. 9, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: "du pillest nicht die ...". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

N^o. 10. Canon a 4 Voci

Handwritten musical notation for Canon No. 10, 4 voices. The staff shows a treble clef, a common time signature (C), and a key signature of three flats (Bb, Eb, Ab). The lyrics are: "du pillest nicht die ...". The notation includes a quarter note, followed by two eighth notes, and a final quarter note.

Selection

of original Scots Songs in III Parts

the Harmony by D^r J. Haydn.

London printed for W. Nisbet Music-Seller.

No 13 *Junges Mädchen* *polster zu 247 alt = schottischem Amizivul = Molo*
sein die Engländer - und zwar für 1 Violine - und Orgel: Bass

Stm 1.	Leud	musf	100	} <i>Mus.</i>
" 2.	"	"	100	
" 3.	"	"	47	

[The page contains approximately 25 lines of extremely faint, illegible text. The text is too light to be transcribed accurately.]

